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ABSTRACT

This curriculum guide for teaching music in Vermont schools represents the combined efforts of the state department of education and music teachers throughout the state. The guide includes sections on the elementary school music curriculum, the secondary music curriculum, instrumental programs, instructional resources available to teachers, and an index to aid in correlating such areas as science or mathematics with the music curriculum. Also presented is a statement of the philosophy underlying the music curriculum, along with a discussion of the professional relationships of educators to one another and to the entire music program. (DB)

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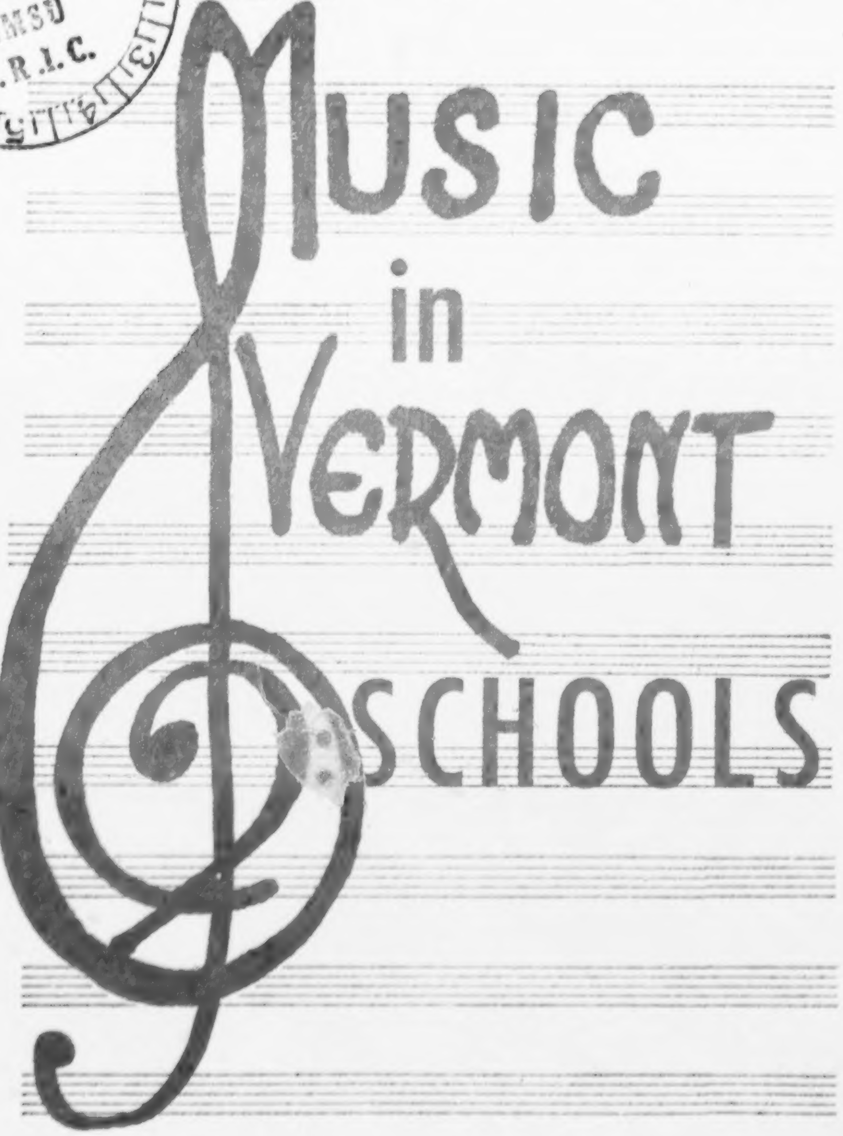

MUSIC in VERMONT SCHOOLS

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MUSIC
CURRICULUM GUIDE

INSTRUCTIONAL SERVICES
CURRICULUM DEVELOPMENT PROGRAM
VERMONT STATE DEPARTMENT OF EDUCATION
MONTPELIER, VERMONT
1965

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— — Elementary Publications — —

Social Studies in Grades 1-8 in Vermont, Vermont State Department of Education, Reprinted 1963.

Science in Grades 1-8 in Vermont, Vermont State Department of Education, 1960. Revised and reprinted, 1965.

Thinking and Writing in Grades 1-8, Vermont State Department of Education, 1961.

Health and Human Growth, Vermont State Department of Education, 1962.

Mathematics in Grades 1-6 in Vermont, State Department of Education, 1962.

Music Curriculum Guide for Vermont Schools, State Department of Education, 1965.

The Good Elementary School, State Department of Education, 1964.

— — Secondary Publications — —

The Framework for the Curriculum in Vermont Secondary Schools (mimeographed compilation of up-to-date sections for all subjects)

Adapted guides are available in the Sciences and French.

— — Projects — —

Examples:
- **Springfield High School Humanities Project**
- **Southwestern Vermont Cooperative Curriculum Development Project**

FOREWORD

Music is properly a part of every child's life. From his first day in school he should have a chance to enjoy it, to respond to it, to grow in the understanding of it, and to use it as a medium for expressing his inner feelings.

In these days of renewed emphasis on the intellectual component of education it is essential that we not lose sight of the aesthetic component. It is through this channel that many children can be "reached" and their interest in school built up. Furthermore, each child needs the opportunity for development of his aesthetic capacities.

Our enthusiastic thanks go to those hard-working people whose labors have produced this valuable aid to teachers in their efforts to bring more and better music experiences to the children and young people in Vermont schools.

A. John Holden, Jr.
Commissioner of Education

ACKNOWLEDGMENTS

In the fall of 1961, Dr. Karlene V. Russell and Dr. Max W. Barrows of the Vermont State Department of Education met with officers of the Vermont Music Teachers' Association — Mr. Paul Williams, Miss Esther Mesh, and Mrs. Isabella Erickson — to develop a statement on the Framework for the Music Curriculum in Secondary Schools. Plans for work on a Music Curriculum Guide for the Elementary and Secondary Schools were developed in two subsequent meetings.

Without the contributions of Miss Esther Mesh and Mrs. Isabella (Perrotta) Erickson, this guide could not have been produced. These two outstanding music educators working with Dr. Russell made up the writing committee. All parts of the guide were edited by this group of three dedicated educators.

Miss Esther Mesh received her Bachelors' Degree from State Teachers College at Bridgewater, Massachusetts; her Masters' Degree in Education from Boston University, and her Certificate for Music Supervision from Smith College. She started her teaching in the elementary and junior high schools. At Randolph, Vermont she taught English and Music. Under her supervision, the music program was expanded to include music appreciation courses in the high school and to include the supervision of the elementary music program in Braintree, Brookfield and Randolph Town. In 1957, Miss Mesh became Elementary Vocal Music Supervisor in Brattleboro. She has served as president of the Vermont Music Educators' Association, and has conducted Music Workshops in Vermont and New Hampshire.

Mrs. Isabella (Perrotta) Erickson received her Bachelor of Arts Degree with a major in music from Bennington College and her Master of Arts Degree with a major in music education from Teachers College, Columbia University. She has attended summer sessions at the University of Vermont, the University of Connecticut, Colorado College, and Stanford University. She has served as Music Supervisor in the public schools of Essex Junction and Essex Center and as Director of Vocal and Instrumental Music in the public schools of Springfield where she is now Director of Vocal Music. She has served as president of the Vermont Music Educators' Association, as chairman of the Vermont Ace State Chorus Committee, as piano accompanist for the All State Chorus and the New England Festival Chorus, and as conductor of the Twin State Valley Orchestra for the past three years.

Dr. Karlene Russell received her Bachelors' Degree from the University of Vermont and her Masters' and Doctoral Degrees from Boston University. She received a Delta Kappa Gamma Honorary Award and did post-doctoral study at the University of Minnesota.

Serving on the Elementary Music Committee with Miss Mesh as Chairman were Mrs. Marion S. Whitcomb of Springfield and Miss Doris Newton of Rutland. Brattleboro elementary teachers worked with Miss Mesh in writing the correlation survey found on pages 80 - 141.

Serving on the Secondary Music Committee with Mrs. Erickson as Chairman were Miss Katherine Gates of Brattleboro, and Miss Beverly Newton of Woodstock.

Richard Croudis of Newport served as Chairman of the Instrumental Committee. Serving with him on this committee were Stanley Flink of Barre, Ronald Mori of Burlington, Ronald Foulkes of South Burlington, and Richard Ellis of South Royalton.

Doris Newton contributed the suggestion for a Basic Record Library found on pages 73 - 76.

Vermont music educators were contacted in the fall of 1961 to contribute lists of instructional resources. Their valuable recommendations are incorporated in the various sections of this guide. The cooperative efforts of many educators have made this publication possible.

The cover design was made by Mrs. Evelyn Springstead, Supervisor of Music at Vergennes, Vermont.

The chart on Correlation and Integration of Music in the Classroom found on pages 78 and 79 is used with permission from the American Music Conference. The Child's Bill of Rights in Music found on page ix is used with permission of the Music Educators' National Conference, NEA.

This is the eighth in a series of Vermont Curriculum Guides produced under the direction of Dr. Karlene V. Russell, State Curriculum Coordinator.

A fascinated audience listens attentively as Leonard Bernstein conducts the
York Philharmonic Young People's Concert. (The picture was contributed by
Public Relations Department, N. W. Ayer and Son, Inc., New York City.)

THE CHILD'S BILL OF RIGHTS IN MUSIC[1]

I

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened, and he shall be led into greater appreciation of the feelings and aspirations of others.

III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

IV

As his right, every child shall have the opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youth.

V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

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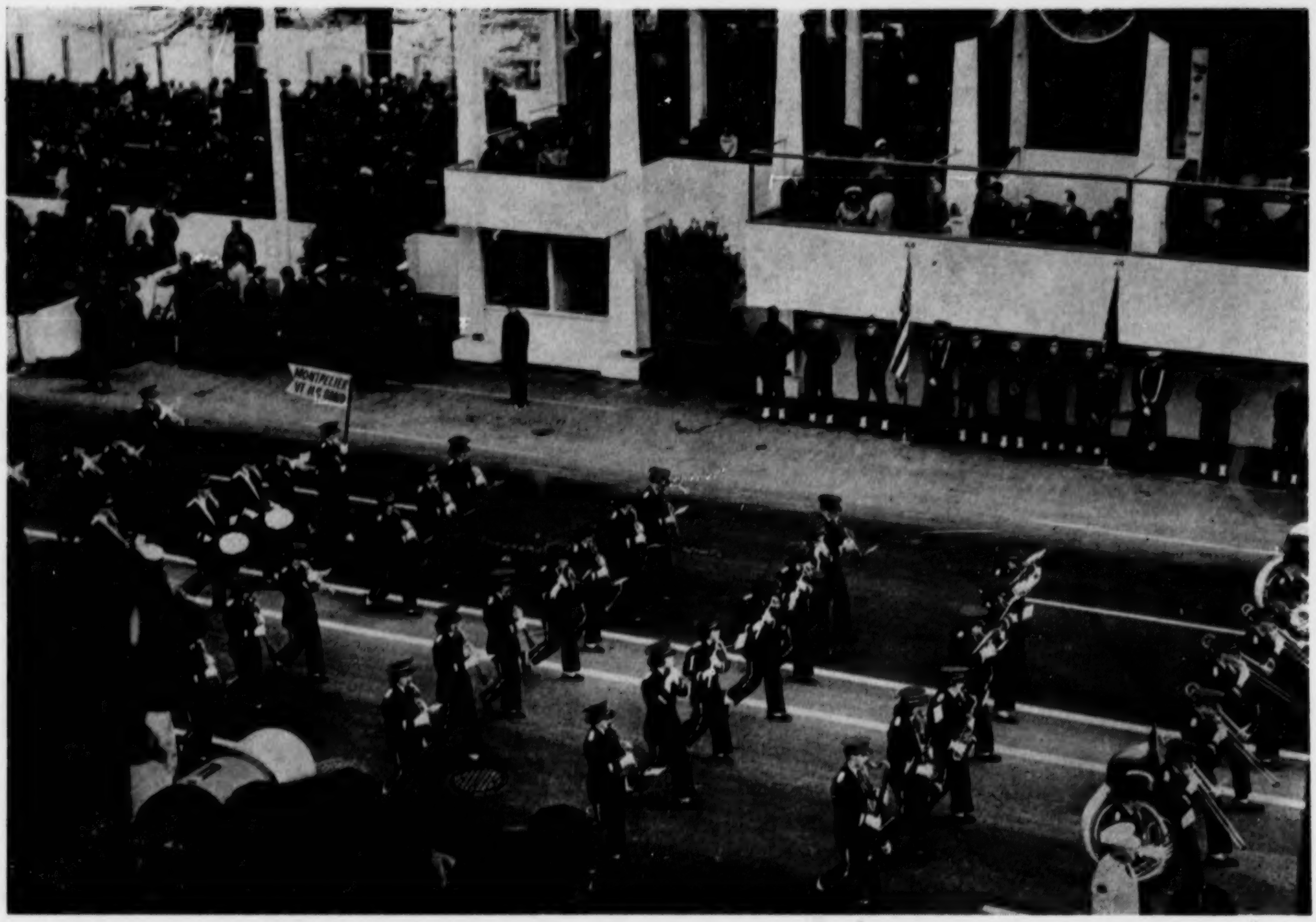
[1] A statement by the Music Educators' National Conference, NEA.



The Montpelier High School Band is pictured marching at President Johnson's inauguration in Washington, D. C. on January 20, 1965. Clifton Mix is the director.
(Capitol Church Publishers, Washington, D. C.)

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PHILOSOPHY OF THE MUSIC CURRICULUM

Music has been and is continuing to be one of the most active of the arts. This is due, in part, to choice and in part to the fact that music surrounds us on all sides in our daily living. The responsibilities of education are to help all people live broader, fuller, richer lives — lives on the level of their highest capabilities. Therefore, we must plan a program of music education around these goals.

To fullfill our obligations to all students and to society, it is necessary to present, in an enjoyable and meaningful way, a program built on the following:

1. Appreciation, love, and understanding of the music of composers of all generations, the study of musical form, and discrimination of instrumental and vocal quality.
2. Ability to sing songs learned by listening and by reading music.
3. Interpretation of music through bodily response to the rhythm it expresses.
4. Opportunity to learn to play instruments — strings, winds, percussion — according to a well-developed course of study.
5. Opportunities for all students to develop poise, assurance, and confidence — musically and socially — through vocal and instrumental expression.
6. Specific guidance and enriched instruction for the musically talented to challenge and develop their abilities by providing: advanced theory, harmony, and music composition; advanced instrumental and vocal ensembles and advanced opportunities for individual development.
7. Inclusion, under the responsibility of the music department, of only those things that measure up to the quality of work that should be included in the course of study for the respective grades.
8. Cooperation with and interest in other fields of learning allied with music, and an awareness of opportunities to enrich them.
9. Request for and acceptance of the service of other fields of learning to broaden the horizon of music education.

10. Encouragement of the students to participate in musical activities in the community.
11. Interest and assistance in community music by the teaching staff.
12. Acceptance of the fact that music instruction has definite academic standards to fulfill. Therefore, academic credit should be given — just as in other subjects — when the music curriculum meets similar requirements.
13. Close cooperation between the classroom teacher and the music specialist; the music specialist acting as a guide and resource person.
14. Close cooperation between music specialists in the same system to bring about a developmental program of consistent growth for the pupil.

PROFESSIONAL RELATIONSHIPS

Regardless of one's position in the school department, the primary consideration should be the welfare, growth, and education of the children. The specialists work in various subject matter fields and are responsible for leadership in given areas. The administrators establish an atmosphere of refinement, cooperation, and communication in which it is a joy for students and adults — regardless of their position — to work.

Let us consider the school administrator. To him (her) fall certain routine matters; such as, coordinating schedules, checking time allotments, making materials available. However his (her) priceless attributes are:

1. Enthusiasm for the music program and its growth.
2. Assistance in developing healthy attitudes toward the music program.
3. Knowledge of the music curriculum.
4. Awareness of the classroom teacher's responsibility in the program.
5. Willingness to work for excellent professional relations.
6. Alertness to recognize and compliment outstanding work.

The administrator's part in the success of the music specialist in his (her) building is:

1. Recognition of the music specialist's leadership in this field.
2. Willingness to acquire information about the program and its development.
3. Arrangement for the presence of the music specialist at conferences and teachers' meetings when music is being discussed.
4. Willingness to make commitments involving the music specialist only with the specialist's awareness of the fact.
5. Responsibility to impart information concerning procedures and conditions in his building that might involve and affect the music specialist and his work.
6. Alertness to recognize communications of any kind

that affect the music program and willingness to bring them to the attention of the music specialist.

The music specialist and the classroom teacher working together as a team are responsible for the musical growth of the child. According to Richard G. Hanson, Assistant Superintendent for Elementary Education, Saint Paul, Minnesota, "The specialist is an individual who has greater knowledge and skill in that field than is generally possessed by others."

Therefore the music specialist is the logical person to carry out the following:

1. To give leadership in the development of the music program.
2. To be aware of changes in the field and provide, with the administrator, for the professional growth of the faculty.
3. To arrange for inter-class and inter-school activities.
4. To enrich the program by using community recital facilities when available.
5. To stimulate the desire for excellence among teachers and students.
6. To cultivate an awareness that music is a content subject and to make available materials, devices, and resources for developing it as such.
7. To stress the importance of presenting material on the children's comprehension level. Techniques, attitudes and materials must fit the child. Bruner in his book, **The Process of Education,** puts it well when he says, "Any subject can be taught effectively in some intellectually honest form to any child at any stage of development."
8. To bring about, among all persons involved in any part of the music program, the necessity for understanding the work that precedes and follows theirs; so there can be a program of building on the foundation developed in the elementary grades and continuing consistently through high school.
9. To establish cooperation and interest between the music department and other departments in

the school system for correlation of various subject matter areas.

10. To become aware of and follow any procedures required of the rest of the teaching staff.
11. To recognize the importance of all faculty members and the valuable contributions of the classroom teachers to the music program by showing evidences of loyalty and appreciation.
12. To take care of any disciplinary problems that may arise when the music specialist is teaching the class and not pass them on to the classroom teacher.
13. To show evidence of professional growth by suggesting books for teachers; giving reports of meetings attended; using material accumulated in courses taken for improvement of program; using visiting day privileges; becoming involved in town, district, state projects; joining professional organizations; attending state meetings and conventions — national, when possible; welcoming the opportunity to describe the music program to service organizations and clubs, thereby bringing about good community relations.
14. To meet one's responsibility to the teachers in such a way that every visit will be happily anticipated and every lesson will be a genuine musical experience.
15. To notify schools concerned when there is a change in schedule.

All of these things can be accomplished best when friendliness and good rapport exist. There is no one perfect way of doing anything. Teachers should never criticize or make light of the music specialist's work in the presence of pupils or react verbally to classes dissatisfied with what may have been done (any objections should be registered with the principal on an objective professional basis). A happy relationship in which each respects the ability of the other will bring about most desirable results.

The classroom teacher has daily contact with the children through many subject matter areas. Where there is an alert, enthusiastic administrator, a cooperative, understanding eager person with major responsibility in music, and an enthusiastic teacher, real learning and achievement take place. The classroom teacher's responsibilities include:

1. Developing ideas and enlarging upon the work of the music specialist with the class.
2. Recognizing problems and asking for assistance from the music specialist.
3. Showing interest in the overall music program.
4. Being aware of the curriculum for the entire school.
5. Planning on using the time of the specialist to best advantage — especially when extra time has been arranged for some particular purpose.
6. Furnishing the specialist with information that might affect the smoothness of the music class or dealings with the students.
7. Looking forward to the music specialist's visit with anticipation and enthusiasm.
8. Showing evidences of professional growth by being aware of and using supplementary material available.
9. Providing for the music specialist one clean slate on the chalk-board; a well ventilated room; neat, clean, happy surroundings.
10. Sharing with the children and music specialist pride in the musical results.

With the administrator responsible for supervision and improvement of the instructional program, the music specialist recognizing him (her) as the director of the building's educational program and endeavoring to provide as rich a musical experience as possible, and the classroom teacher's intimate knowledge of each child's ability to learn, there should be sufficient opportunity for group participation and for such individual musical growth as will make music a part of the life of every one it reaches.

The Elementary School Music
Curriculum

MUSIC IN THE ELEMENTARY SCHOOL

INTRODUCTION

A consistent program of music education can be developed by choosing from the many fine, modern music textbooks and conscientiously following the teacher's manuals. The instructor should constantly be aware of all levels of interest, ability, and intelligence that exist in the class. The music program from kindergarten through high school should offer a well-rounded program based on singing, playing, listening, and rhythmic activity for all students. Differing backgrounds and experiences will influence the individual's development; some will become interested in performing and performing groups; some will become interested in composition; others will become dedicated listeners and staunch supporters of musical activities.

In addition to a sound, fundamental program, the teacher can guide desirable growth by encouraging all types of supplementary activity as suggested in the manual; namely, the use of accompanying instruments, the organization of choirs within the class and within the school, and the use of talented groups to provide listening experiences. The interrelation of music to other subject matter should not be overlooked but cultivated. Many types of musical experiences must be provided in order to reach every child.

SINGING BY ROTE (ELEMENTARY)

CHART I

KEY

- P — Presentation
- C — Continuation
- N — Provision for slow learners
- S — Provision for talented pupils

* In schools where there are no kindergartens, the programs indicated under K and I must be done the first year.	K*	I*	II	III	IV	V	VI
Singing by Rote Finger Plays	P	C	C				
Action Songs	P	C	C	C	C	C	
Dramatic Interpretation	P	C	C	C	C	C	C
Songs of Seasons	P	C	C	C	C	C	C
Patriotic Songs	P	P	C	C	C	C	C
Folk Songs and Compositions correlating with social studies, science, etc.	P	C	C	C	C	C	C
Songs of particular composers on various grade levels				P	C	C	C
Rounds and Canons			S	P	C	C	C
Songs that illustrate points of theory		P	C	C	C	C	C
Matching tones and phrases	N	N	N	N	N	N	N

Learning by hearing, called rote, is a natural way to learn a song. There is no one way to teach a rote song. Usually the song is presented as a whole. If there are repeated sections in it, these will be learned very quickly. As the song is repeated, the class can sing these repeated phrases while it listens to the phrases that differ. The rote approach is informal and is used through life, starting with nursery songs and finger plays and continuing with singing games, songs of the seasons, holidays, and popular songs. In teaching by rote, the spirit of the song should be kept in mind, and the attention of the children focused on some specific point with each repeated hearing. This may be a point in the music or in the text; as: listening for the fast or slow parts, the high or low, the loud or soft. Hearing a song a sufficient number of times to learn it reasonably well before trying to sing it will bring about more musical results. Often an undesirable droning kind of singing is due to the fact that children are not sure of the music or the text before attempting to sing.

The characteristics of the song determine the procedure to be used. A strongly rhythmic song will suggest rhythmic activity while the song is being learned. However, when this is done, it should be a quiet activity, so children can also hear. Walking, running, skipping or other activities will influence the manner in which the songs are sung. Most every song lends itself to some sort of rhythmic activity. Children, when given the opportunity, will suggest rhythmic action. Sometimes the activity varies with phrases and can lead to the development of simple dances and singing games.

It is very important the children be taught to listen as soon as possible. They can hear accurately only when attention is focused. Much time is wasted in passive listening. Active listening must be purposeful. It is the teacher's responsibility to provide proper conditions, to eliminate interruptions and to remember that the child's attitude will reflect his own.

The teacher should use song recordings as a personal aid. Nothing takes the place of the teacher's own singing to the class, just as nothing makes the telling of a story as personal as the informal relating of the tale by the teacher. However, very successful work can be done with a set of good recordings. Class use of the mimeographed words of a song is time consuming, unmusical, and encourages laxness in attention. This procedure should be discouraged in favor of good rote teaching.

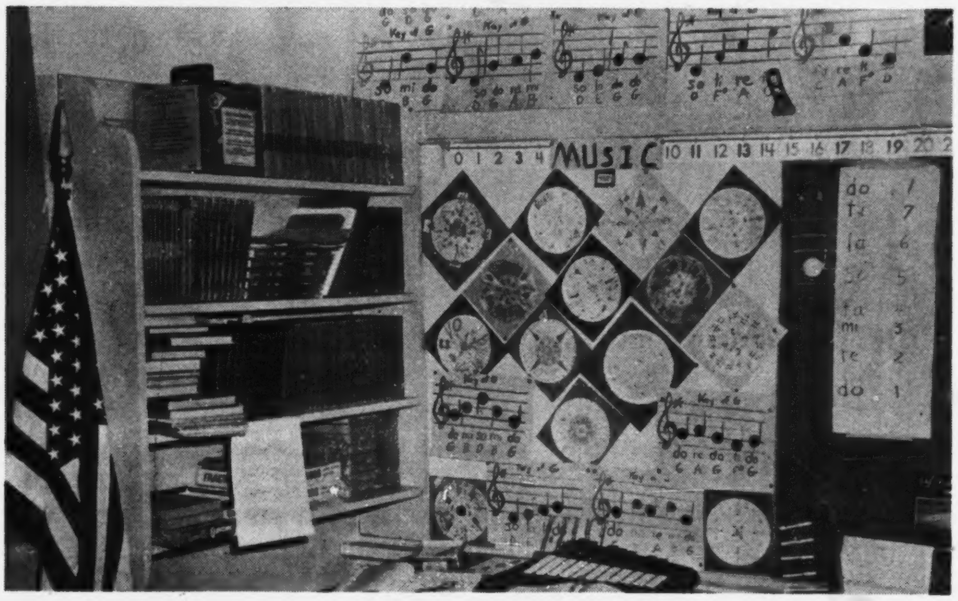
As children learn and sing their songs, they should be encouraged to listen to themselves and their classmates in order to bring about as fine a tone as possible.

SINGING BY NOTE (ELEMENTARY)

CHART II

KEY
- P — Presentation
- C — Continuation
- N — Provision for slow learners
- S — Provision for talented Pupils

	K*	I*	II	III	IV	V	VI
Singing by Note							
Rote to Note (Music Reading Readiness)		P	C	C	N	N	N
Melodic							
Steps (Scalewise progressions and neighboring tones)			P	C	C	C	C
Repeated notes			P	C	C	C	C
Skips			P	C	C	C	C
Rhythmic			P	C	C	C	C
Harmonic (Part Singing)						P	C


MUSIC
0 1 2 3 4
10 11 12 13 14 15 16 17 18 19 20
do 1
ti 7
la 6
so 5
fa 4
mi 3
re 2
do 1

Children used music symbols in making the designs and the tonal patterns. When a child creates his design or pattern he understands what is involved. (Grade V, South School, Springfield, Vermont, Teacher — David Staples; Music Supervisor — Mrs. Marion Whitcomb.)

Reading Readiness begins when the children begin to sing, listen, and make rhythmic responses. When kindergarten children learn to recognize loud and soft, high and low, fast and slow; when they know whether the music is going up or down; when they learn songs based on the major scale; when they feel the difference between walking and running, galloping and skipping and other obvious rhythms; they are developing reading readiness.

The process continues as the songs and rhythms grow in complexity. Since hearing must come before seeing, this is the time to introduce easy dictation. The teacher may sing with "loo" or play on the bells a bit of the scale or a part of a song. The children sing it back using hand motions for the rise, fall and repetition of tone and then syllables. Finally skips of the do-mi-sol chord are used.

Children greatly enjoy building scales. Eight people may be chosen; and, as they stand in a row, the teacher may point to the notes to be sung. Some may be asked to sit down, leaving certain tone combinations standing. Any eight objects such as blocks, toy ninepins, or bottles may have scale names written upon them, and may be used for this purpose. Thus the eye as well as the ear is working. Some systems use syllables; some, numbers; and some go immediately into letter names.

Song-bells or a well-tuned piano are useful instruments in developing accurate pitch, visualizing scale relationships, and enriching singing experience. Gradually children master the reading and accurate singing of scale-wise progressions, repeated tones, and skips of the tonic chord. When girls and boys begin to use music books they "see how the song looks." They need some time to find the words and to see where they are written in relation to music. Rhythmic reading of the words will help. Stanzas other than the first one are a problem and should be written at the foot of the page.

The use of the chalkboard, magnetic symbols, flannel boards, or staffs on large pieces of paper or cardboard are devices for teaching the symbol of music notation; namely: the staff, lines, spaces, G clef sign, bars, notes and rests. The concept of a space on the staff and the concept of the lowest line being the first line need repeated emphasis. After working from the chalkboard, it will benefit the children to carry over to the printed page in the same lesson.

The pupils must learn rhythm and time values (quarter, half, dotted half and eighth notes and corresponding rests) through physical experience. They step or clap the note values, play them on rhythm instruments, and chant words to them. As combinations of notes occur in song material, children learn rhythm and time values.

Two additional steps in the reading process are learning the use of time and key signatures. In the time signature, the upper figure tells the number of beats in a measure; the lower, the kind of note that gets one beat. One way of finding the key tone in a key signature is to call the last sharp to the right "ti"; and the last flat to the right "fa", and count up or down to "do". Letter names of the lines and spaces of the staff are used to name the key.

The next step in the developmental process is reading harmony. The autoharp, the piano, bells, and any other available instruments are used to provide experiences in harmony. Children produce harmony by singing rounds, canons, and descants.

The time when part singing is introduced depends on the song series used and the development of the children. Since the aim is to give children experience in singing in two parts, each child should have opportunities to sing both parts. The first two-part songs are written in parallel thirds; the next in sixths. Recordings that are available with the textbooks can be helpful in some situations.

If children can read and sing two-part harmony, they will move naturally into three parts. Success in part singing depends upon recognition of the tonic, dominant, dominant seventh, and sub dominant chords by sight and sound. Musical independence is achieved when the student maintains one part in a trio.

A girl is playing the song bells which can be used effectively in grades 1, 2, and 3. (Teacher, Miss Doris I. Newton, Rutland, Vermont.)

The Randolph Branch of the Green Mountain Fiddlers are shown at ensemble practice with Stanley Eukers.

PLAYING INSTRUMENTS (ELEMENTARY)

CHART III

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	K*	I*	II	III	IV	V	VI
Playing Instruments Percussion (Rhythm Instruments)	P	P	C	C	C	C	C
Using Pupil-made Instruments			P	C	C	N	N
Accompanying Instruments Autoharp			P	C	C	C	C
Bells	P	P	C	C	C	C	C
Piano	P	P	C	C	C	C	C
Guitar						S	S
Orchestral Instruments String						S	S
Wind						S	S
Percussion, Including Piano						S	S

Percussion instruments such as the triangle, tambourine, drum, and rhythm sticks may be used singly or in combination to enhance the mood of a particular song, to provide a rhythmic background, to develop national flavor, to provide variety. Each child should have experience in playing all the different instruments in order to develop discrimination. Teacher and children together can develop their own plan for the musical score. Series manuals give concise and helpful suggestions. Care should be taken that the sound of instruments does not overpower the children's singing. Often instruments can be used as introductions or interludes between stanzas.

For some special groups, making instruments is worthwhile. For instance, a group might like to make instruments as a science or art project. Again this may provide for individual differences among children and is another opportunity for developing tonal discrimination.

Autoharps, given a weekly checkup, will usually hold their pitch quite well if care is taken not to subject them to extreme temperatures. Teachers can easily learn to use autoharps as can most pupils in the intermediate grades. Piano, accordion, and guitar as accompanying instruments add to the harmonic richness of the children's singing. The piano is an excellent audio-visual aid and should be used as such as well as for accompanying. Use of these instruments by students is one way of recognizing and utilizing individual differences.

A well-rounded elementary music program will include instruction and experiences on all orchestral instruments — string, wind and percussion, including the piano. This work usually begins at fourth or fifth grade level and continues through high school. Even though the classroom teacher rarely gives this instruction, he should be aware of and encourage this activity. Whenever possible, demonstrations by the instructor or by the children are used. Through close cooperation between the classroom teacher and the instrumental instructor, the classroom program will be enriched. Each should be aware of the aims of the other and attempt to use the time allotted to the best advantage.

Use performing groups or soloists from within the school department or community to present recitals. Attendance at live performances outside the school can be arranged. Some performance might be an organ recital at a local church, a matinee of an operetta at the local theatre, a rehearsal of a symphony orchestra. Often a short bus ride makes a symphony concert available; arrangements with a local theatre would make it worthwhile for the management to give a matinee performance of a movie or an operetta. A fine performing musician who summers in the area might give a concert for the children in the early fall before the winter concert season begins.

MOVING TO MUSIC (ELEMENTARY)

CHART IV

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	K*	I*	II	III	IV	V	VI
Moving to Music (In conjunction with Physical Education programs) Interpretation of Rhythm	P	C	C	C	C	N	N
Dramatic Interpretation	P	C	C	C	C	C	C
Singing Games	P	C	C	C	N	N	N
Folk Dances (Nationality)	P	C	C	C	N	N	N
Square Dance					P	C	C

Rote singing, music reading, playing and listening involve rhythmic responses. Children need opportunities for rhythmic movement. At first these movements should be large; examples are: running, skipping, galloping, hopping, and walking. Each of these activities can be performed in accordance with the mood of the music. Individual differences in children are evident in their rhythmic responses. Rhythms can be stimulated through songs, piano music, percussion instruments and recordings.

Movement to music presents an opportunity for creativity on the part of the child and shows his reaction to the feeling that is developing from his listening. Sometimes, this movement becomes a dance. Rhythmic dramatization of songs, song stories, and listening selections are inducive to creating dances.

Folk dances with their characteristic rhythms of various nationalities develop cultural understanding.

The girls and boys are dancing "Seven Steps," an Austrian folk dance. (Grade III, Johnson Elementary School — Demonstration Teacher, Mrs. Lillian Hoyt; Music Specialist, Mrs. Florence Irwin of the Johnson State College Faculty).

The girls and boys are dancing "Gustav's Skol," a Swedish folk dance. (Grade VI, Johnson Elementary School — Demonstration Teacher, Miss Elaine Abel; Assistant Professor of Music, Mrs. Florence Irwin, of the Johnson State College Faculty.)

LISTENING TO MUSIC (ELEMENTARY)

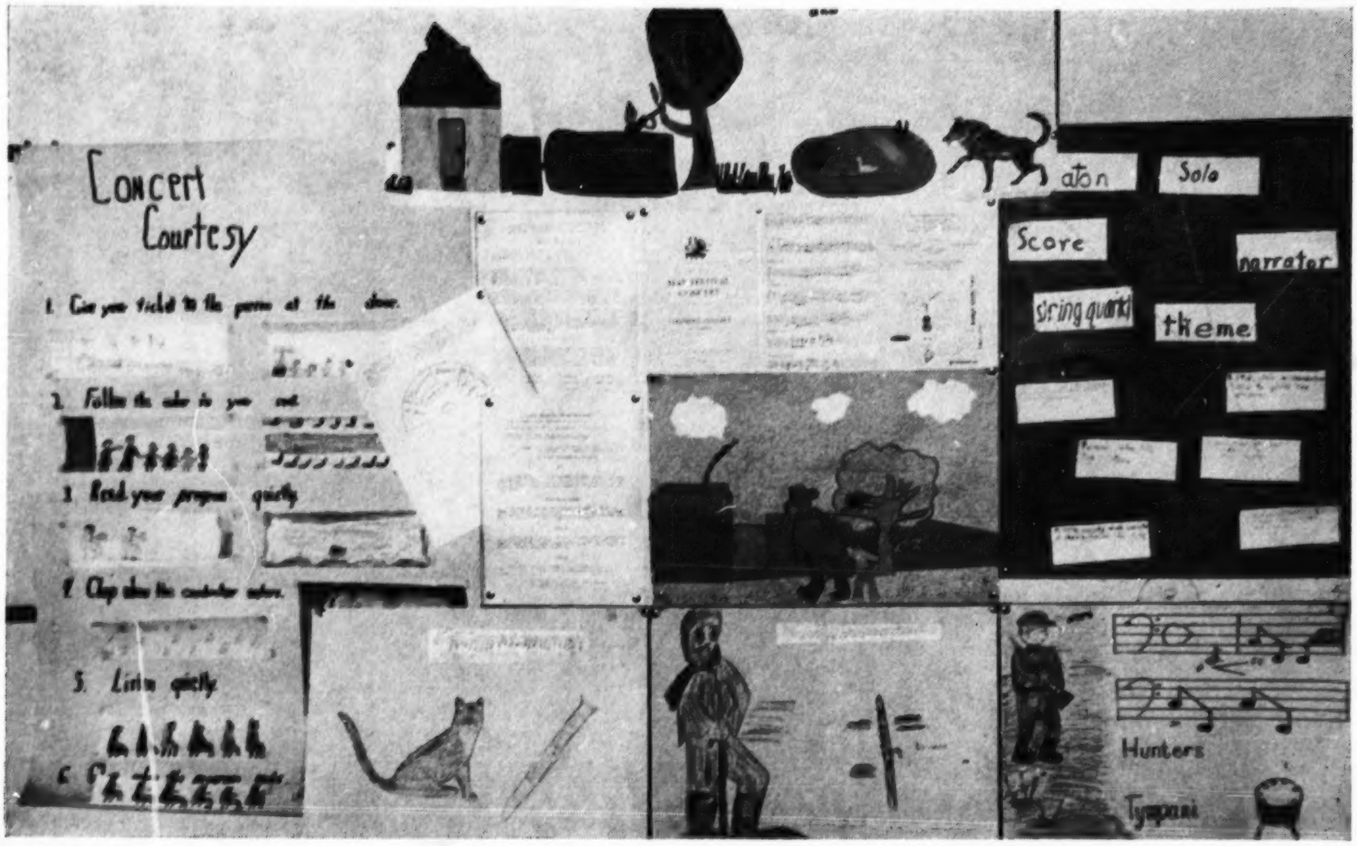
CHART V

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	K*	I*	II	III	IV	V	VI
Listening to Music							
Teacher's Singing and/or Playing	P	C	C	C	C	C	C
Recording of Song Materials	P	C	C	C	C	C	C
Class Singing	P	C	C	C	C	C	C
Individual Singing	P	C	C	C	C	C	C
Recordings for Study of Instruments						P	C
Recording of Music for National Characteristics					P	P	C
Recordings for Study of Composers					P	C	C
Recordings for Study of Form	P	C	C	C	C	C	C
Performance by Selected Soloists or Groups from Outside the Student Body					P	C	C

Listening is a skill that must be taught. With the radio and television as background for so much of the child's preschool living, he has developed the ability to tune out those things that interfere with his activity. The sound of the teacher's voice or the recording of a song may be the first concentrated listening experience a child has ever had.

In discussing **Singing by Rote,** mention was made of the importance of active, purposeful listening under conditions in which attention can be focused, interruptions have been eliminated previously and an example of concentration is set by the teacher. Since listening differs from merely hearing, there


Concert Courtesy
1. Give your ticket to the person at the door.
2. Follow the usher to your seat.
3. Read your program quietly.
4. Clap when the conductor enters.
5. Listen quietly.
Solo
Score
narrator
string quartet
theme
Hunters
Tympani

This bulletin board shows a variety of approaches to the Study of "Peter and the Wolf" in preparation for a children's concert by the Brattleboro Music Center.

must be a reason and a desire for listening. Pleasure, discovery, and stimulation for movement are three reasons for listening.

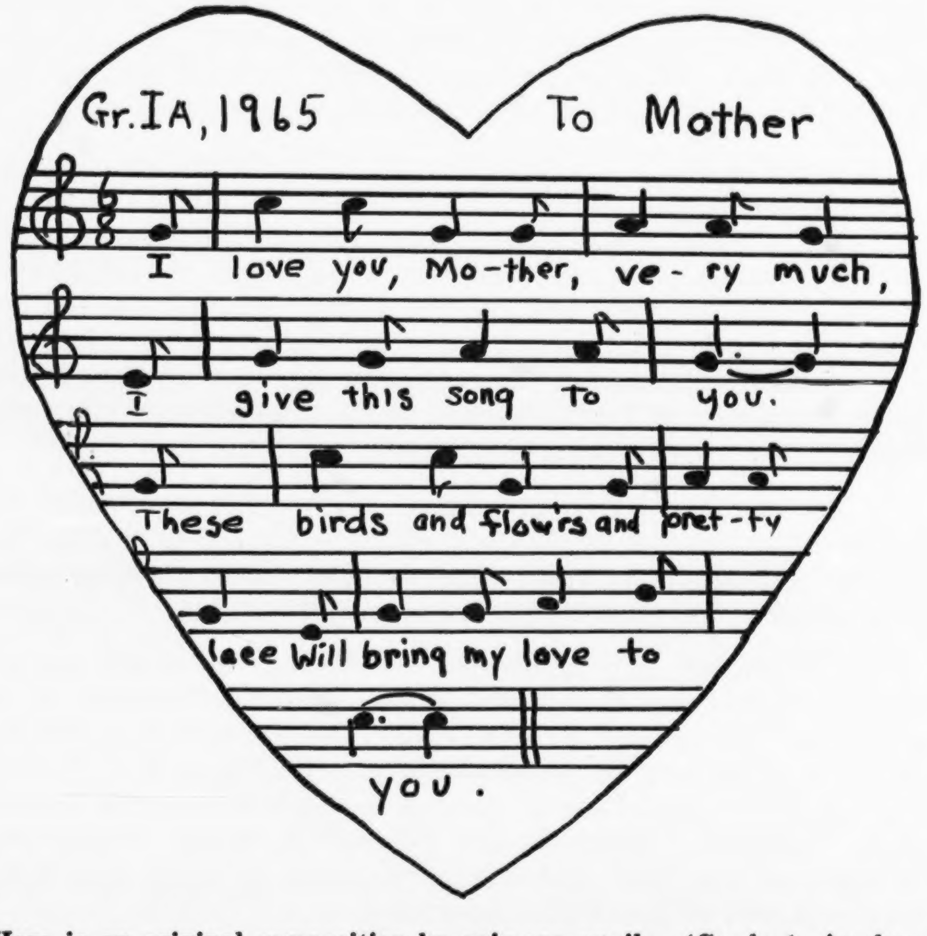
Children enjoy listening to each other sing, bringing recordings for their classmates to hear, and hearing performing groups from other grades and the community. Early in their experience they should be taught to discriminate. This will result in better class singing, better record libraries at home, improved radio and television programs, and better community musical activity. When it is possible to furnish information about the program to be heard and to follow it with a discussion, the class will reap greater benefits. Concert conduct including the expression of appreciation are to be taught.

Listening for discovery and musical information contributes greatly to the children's musical growth. This is listening for mood, feeling, repetition of phrases and themes, recognition of instruments, contrast in tone quality, characteristic forms. Such listening will lead to bodily movements, feeling for phrasewise activity, clapping or playing rhythmic patterns, and dramatizing stories. As children advance they will become interested in form, in composers whose works they are hearing, and in expressing mood in poetry and art.

The length of a listening lesson varies with the experience of the class. Lower grades will enjoy some physical activity in their listening. As children grow older, their listening span grows longer and their concentration more intense.

The teacher should prepare the part of her lesson on listening as thoroughly as any other. Materials should be in place and be familiar to him (her). Well-directed questions for each repetition or suggestions for the discovery of some particular characteristic in the music make listening a worthwhile activity. Compositions should be heard repeatedly throughout the year and following years in order that they become a part of the child's repertoire.

Many newly-published listening series furnish much worthwhile information and excellent suggestions for well-planned listening programs. Better understanding of the music children hear will bring about improved performance on their own level. Tone quality, enunciation, balance, and accuracy will constantly improve when compositions listened to have been beautifully performed and intelligently heard.


Gr. IA, 1965
To Mother
I love you, Mo-ther, ve-ry much,
I give this song to you.
These birds and flow'rs and pret-ty
lace Will bring my love to
you.

Here is an original composition by primary pupils. (Grade 1, Academy School, Brattleboro, Vermont. Teacher — Mrs. Edith Cheney, Music Teacher — Mrs. Elizabeth Witt.)

COMPOSING MUSIC (ELEMENTARY)
CHART VI

KEY
- P — Presentation
- C — Continuation
- N — Provision for slow learners
- S — Provision for talented pupils

	K*	I*	II	III	IV	V	VI
Composing Music							
Sentence Song	P	C	C	C			
Original Melodies to Poems				P	C	C	C
Original Melodies with Original Poems		P	C	C	C	C	C
Original Music for Specific Forms				S	S	S	S

Since the meaning of the word "creative" has become so broad as to include the production of music vocally and instrumentally from the written page of the composer, the term "composing music" is being used to express the creation of pieces of music by the children. Youngsters or groups are creating when they plan an accompanying rhythm for a percussion instrument, or when they give ideas for interpreting a song by suggesting places where it can grow louder or softer, faster or slower.

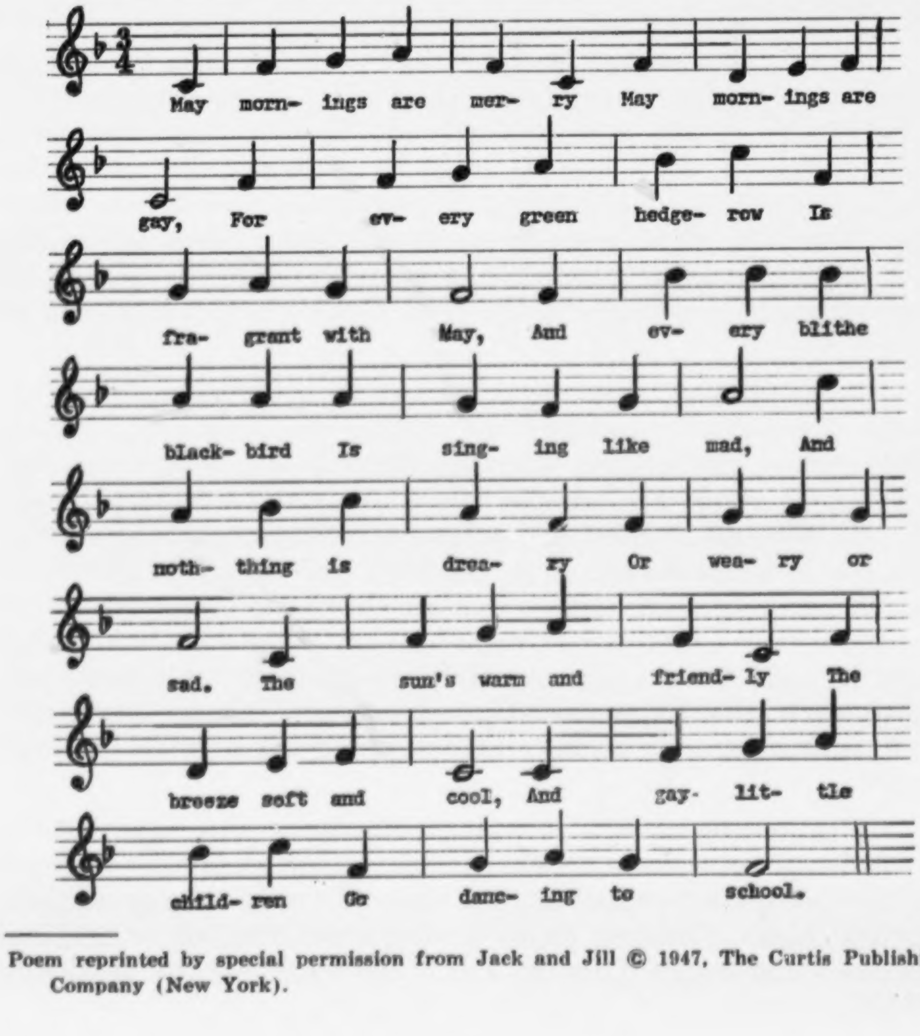
From kindergarten on, children can be encouraged to express themselves musically by singing conversation, singing their names, and singing short sentence songs. In early grades, words and music are created simultaneously. Children recognize the lilt and rhythm in poems. Soon they are writing melodies for original poems in correlation with English. Harmony parts can be written and so can autoharp accompaniments. A knowledge of rhythmic value or duration of the sounds is necessary to notate a melody. As children grow in their listening, they learn the characteristics of various forms—marches, waltzes, simple song forms—and enjoy trying to write in these forms.

The arrangements of tones they have sung and heard, scalewise progressions, repeated notes, neighboring tones, skips of the well-known chords are the elements used to express their musical ideas. Children enjoy giving short recitals or original melodies and songs. This work is a challenge for the musically gifted.

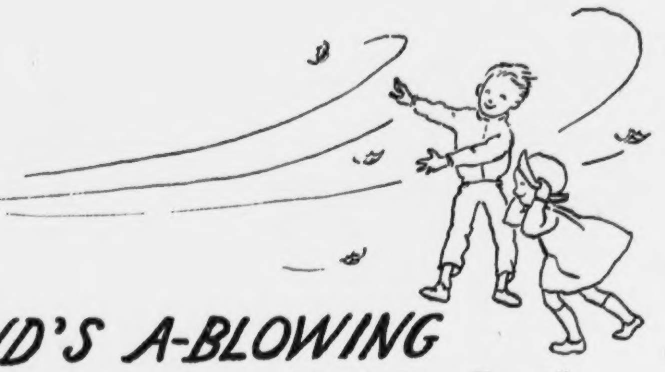
MAY MORNINGS

(Illustration by Mrs. Alice Blodgett, Stowe, Vermont)

Poem by Ivy O. Eastwick
Music by children of the Third Grade, Johnson, Vermont Elementary School
Music Specialist — Mrs. Florence Irwin of the Johnson State College Faculty


May morn- ings are mer- ry May morn- ings are
gay, For ev- ery green hedge- row Is
fra- grant with May, And ev- ery blithe
black- bird Is sing- ing like mad, And
noth- thing is drea- ry Or wea- ry or
sad. The sun's warm and friend- ly The
breeze soft and cool, And gay- lit- tle
child- ren Go danc- ing to school.

Poem reprinted by special permission from Jack and Jill © 1947, The Curtis Publishing Company (New York).



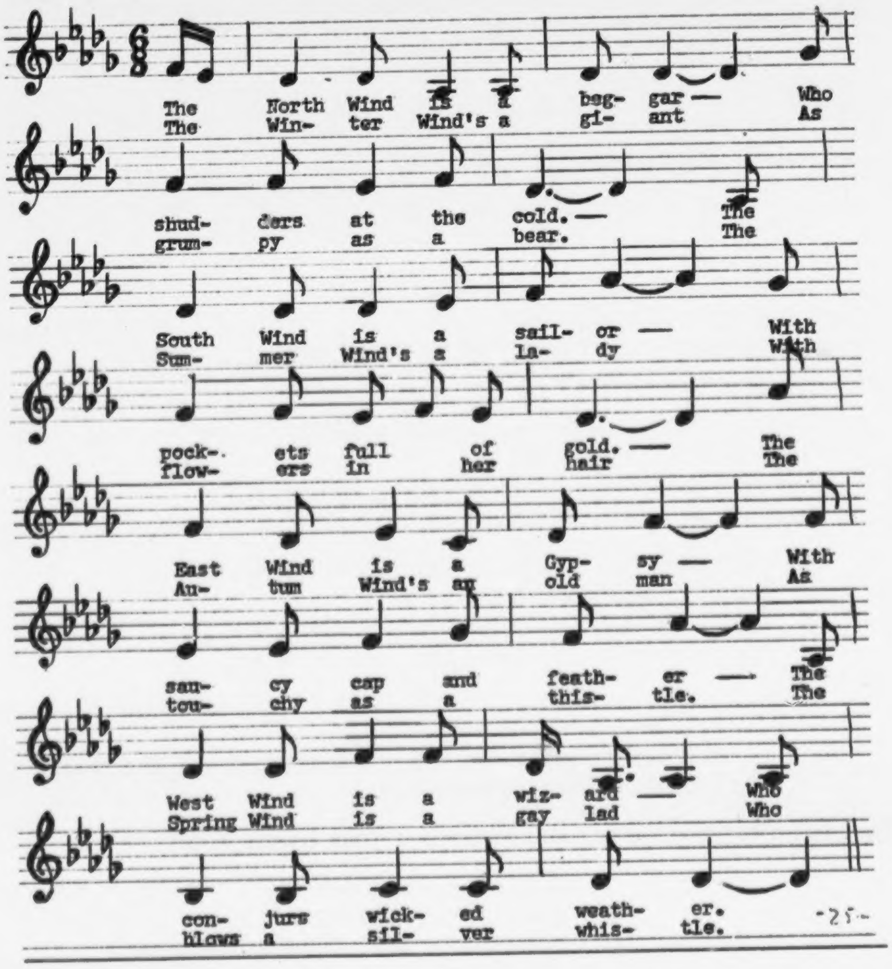
WIND'S A-BLOWING

(Illustration by Mrs. Alice Blodgett, Stowe, Vermont)

Poem by May Justus

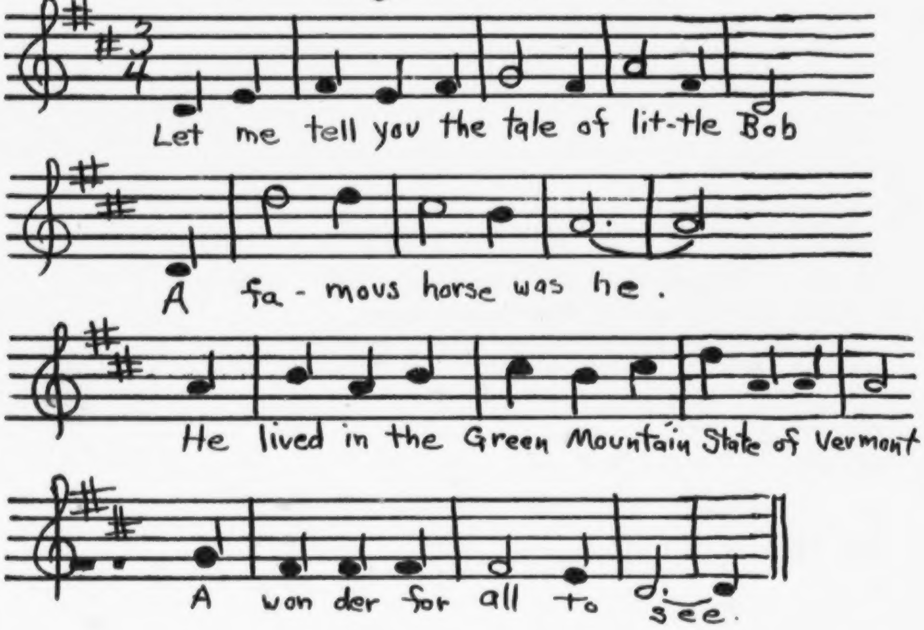
Music by children of the Sixth Grade, Johnson, Vermont Elementary School

Music Specialist — Mrs. Florence Irwin of the Johnson State College Faculty


6/8
The North Wind is a beg- gar — Who
The Win- ter Wind's a gi- ant As
shud- ders at the cold. — The
grum- py as a bear. The
South Wind is a sail- or — With
Sum- mer Wind's a la- dy With
pock- ets full of gold. — The
flow- ers in her hair The
East Wind is a Gyp- sy — With
Au- tum Wind's an old man As
sau- cy cap and feath- er — The
tou- chy as a this- tle. The
West Wind is a wiz- ard — Who
Spring Wind is a gay lad Who
con- jurs wick- ed weath- er.
blows a sil- ver whis- tle.

Words from Winds A-Blowing by May Justus. Poem copyright 1940 by May Justus. Used by permission of Abingdon Press.

Justin Morgan and His Horse *


Let me tell you the tale of lit-tle Bob
A fa - mous horse was he.
He lived in the Green Mountain State of Vermont
A won der for all to see.

2. His owner taught singing and school as well
Justin Morgan was his name.
In need of some cash Farmer Beane owed him,
To Springfield, Mass., he came.

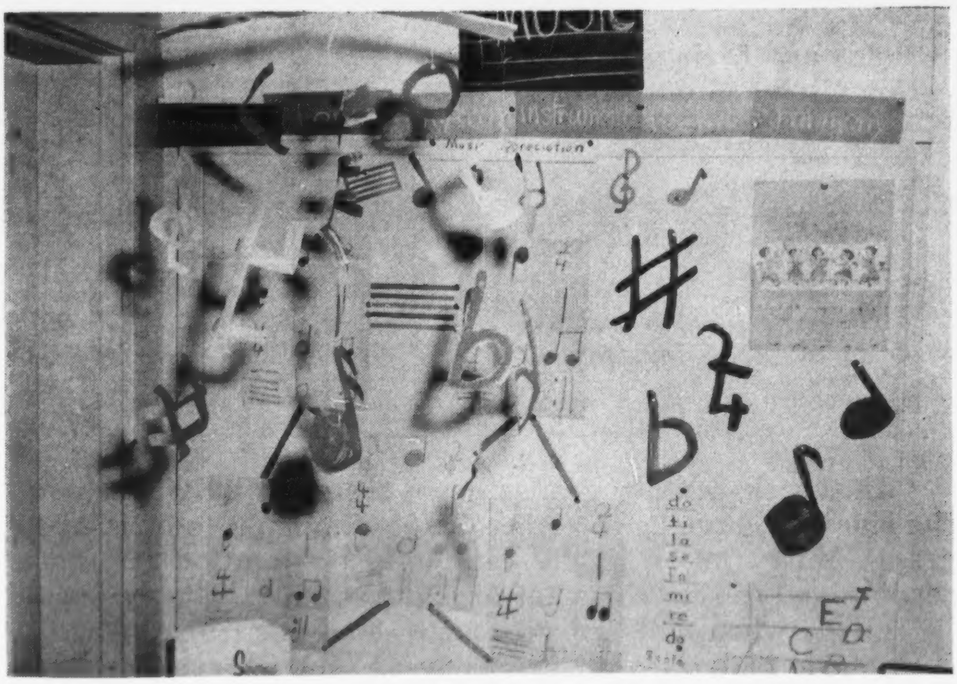
3. Instead of the money two colts he gained.
One came without a call.
The people all laughed at the pint-sized horse,
Because he was so small.

4. He willingly worked from sunup to sundown.
But then he didn't stop.
He took part in races and pulling bees,
And always came out on top.

5. With the schoolmaster's death "Bub" inherited his name.
This horse of unknown breed.
His descendants are renouned throughout the world.
True Americans, yes indeed!

* This is an original poem and song by fourth grade pupils.

Grade IV, East School
Springfield, Vermont
Teacher — Mrs. Elizabeth Brassord
Music Supervisor — Mrs. Marion Whitcomb



While studying music symbols, each child made his own flash cards. The large rectangular charts on the bulletin board are music lotto games which the children have made.

They made the mobile hanging at the left. Using wide brushes, they painted symbols on construction paper. When dry the symbols were cut out and mobilized or placed on the bulletin board.

(Grade III, North Springfield. Teacher — Mrs. Julia Harrington; Music Supervisor — Mrs. Marion Whitcomb)

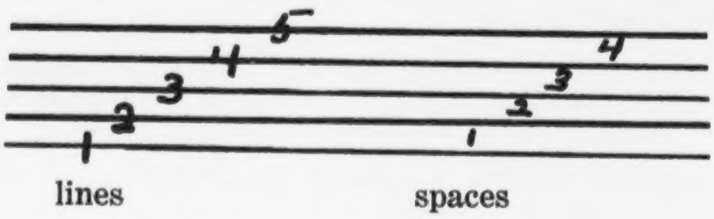
THEORY (ELEMENTARY)
CHART VII

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

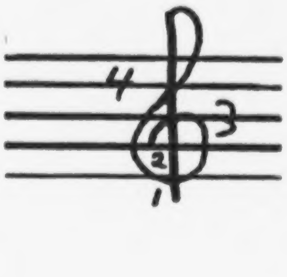
	K*	I*	II	III	IV	V	VI
Theory							
Notes and their interpretation-pitch and duration	P	C	C	C	C	C	C
Time Signatures			P	C	C	C	C
Key Signatures					P	C	C
Signs of musical expression (D.C., D.S.)					P	C	C
Terms of musical expression - ex. largo, andante							P
Chord Structure			P	C	C	C	C

In the elementary grades, most theory is taught through the singing, listening, playing and rhythmic parts of the program. Much theory is also taught in preparation for music reading and the development of sight reading. Theory should be taught when children recognize some particular phase of it in music material they are using. As an aid, some concepts usually learned in the elementary grades are given here.

Staff



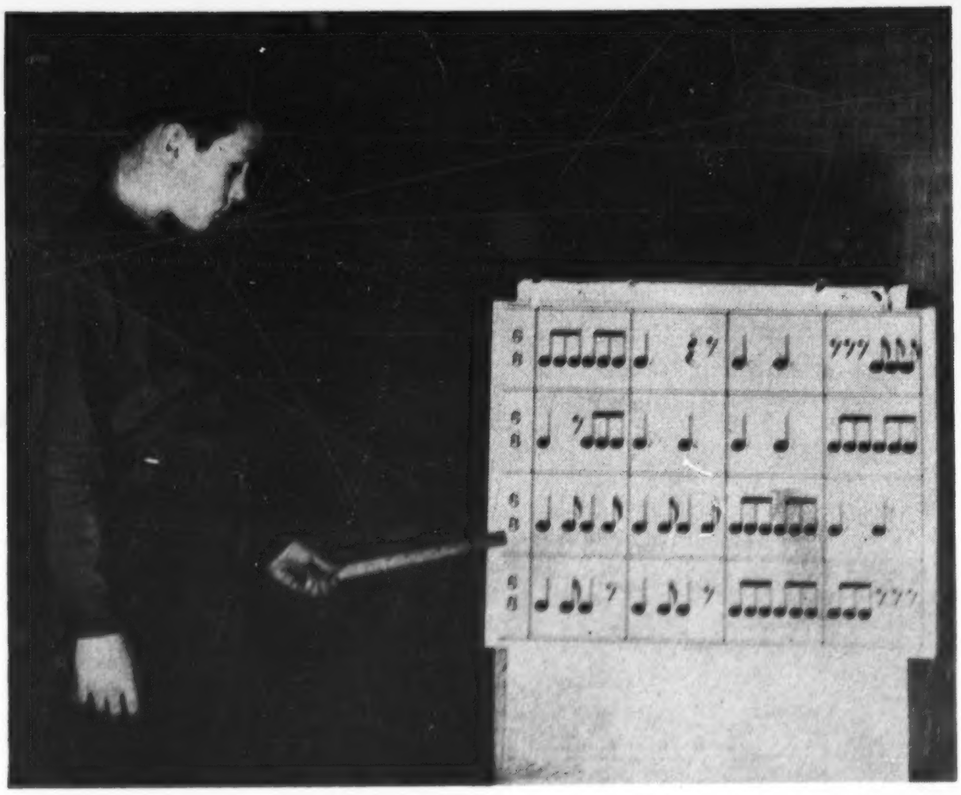
G
Clef
Sign



1. Begin with a vertical line across the staff.
2. After curving top to right, cross vertical line on lines 4, 1, 3, 2, of the staff.

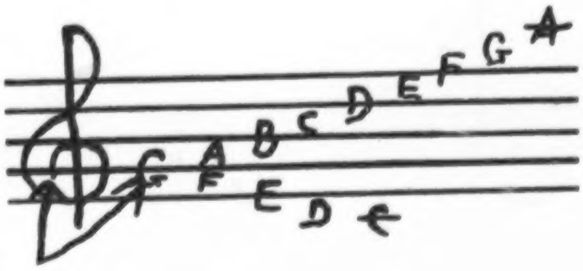
Time signatures most commonly used are:

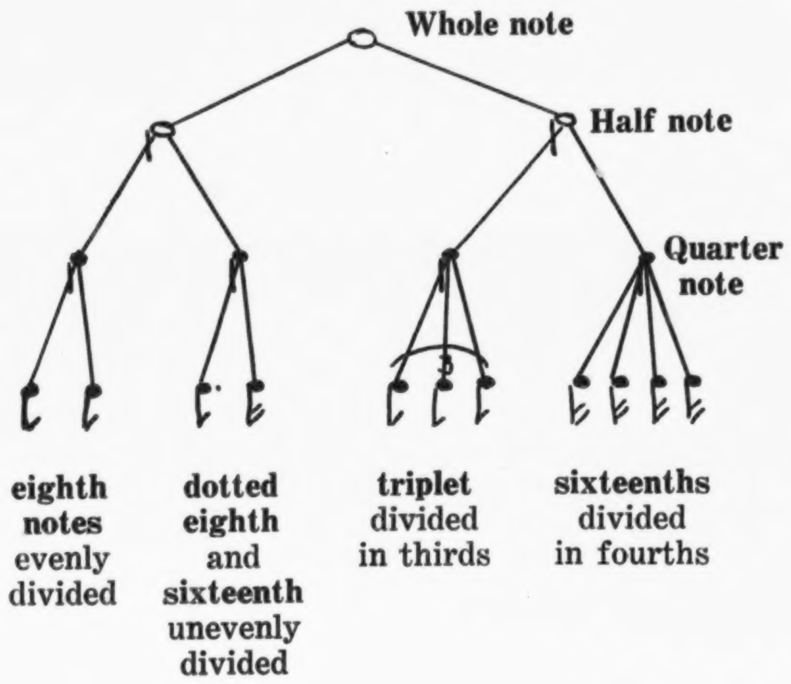
$$\frac{2}{4} \qquad \frac{3}{4} \qquad \frac{4}{4} \qquad \frac{6}{8}$$



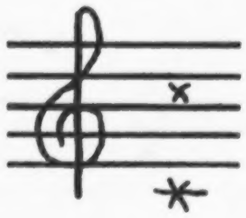
The boy is showing a rhythm notation poster. This project was done by grade VI. (Teacher, Miss Doris I. Newton, Rutland, Vermont.)

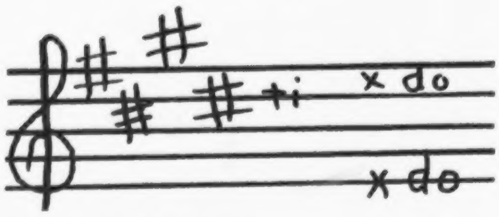
End of the G clef sign marks line G on the staff. Letter names of lines and spaces are determined from there using only letters A through G.




Whole note
Half note
Quarter note
eighth notes evenly divided
dotted eighth and sixteenth unevenly divided
triplet divided in thirds
3
sixteenths divided in fourths

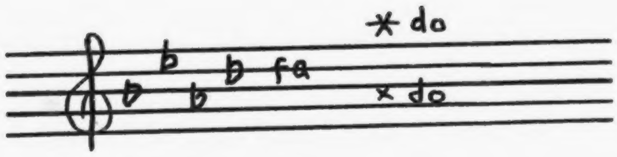
No flats and no sharps indicate Key of C Major with "do" or the key tone on C.





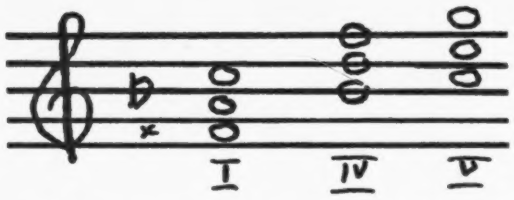
Key of E Major

The sharp farthest to the right marks "ti". "Do", or the key tone falls on the line or space above. When there is a sharp in the signature on the line or space with the key tone, add the word "sharp" to the key name.

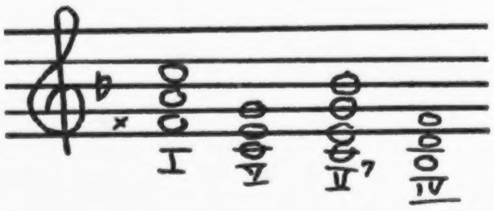


Key of A Flat Major

The flat farthest to the right marks "fa". Count up or down along the scale to "do". Add the word "flat" to letter name of key if a flat falls on line or space with "do".



Chord triads are formed by taking a note of the scale as root and adding the third and the fifth above.



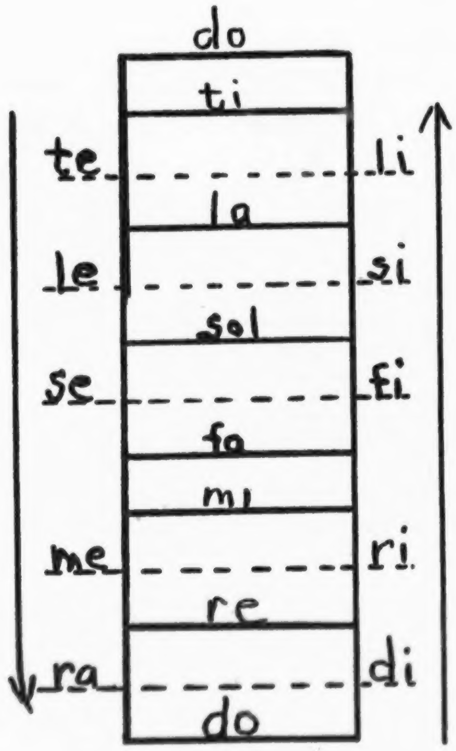
Tonic triad is labelled "I" because it is built on the first note or the key tone of the scale.

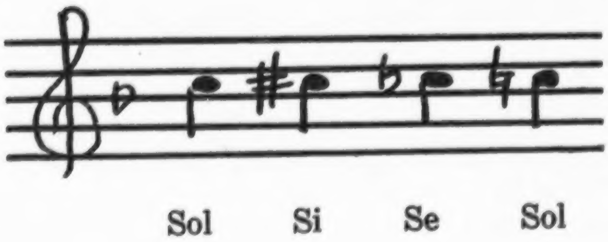
Dominant triad is labelled "V" because it is built on the fifth tone of the scale. When the seventh tone is added, the chord is called the dominant seventh, V^7.

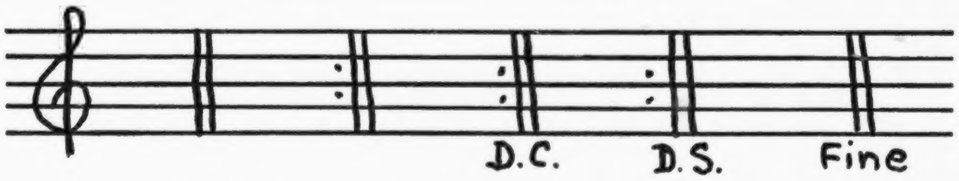
Sub-dominant, IV, is built on the fourth tone of the scale or one tone below the dominant.

A chromatic tone is one half step higher or lower than the note of the scale to which it is related. A chromatic tone is identified by the sharp, flat or natural sign in front of the note; a sharp, #, indicating the tone a half step higher; a flat, *b*, a tone a half step lower; a cancel, taking away the effect of the sharp or flat in the key signature or of a chromatic sign introduced temporarily.

In syllable reading, chromatic tones are named from tones to which they are related. The chromatic ladder is helpful.


do
ti
te
li
la
le
si
sol
se
fi
fa
mi
me
ri
re
ra
di
do


Sol
Si
Se
Sol



double bar, end of composition	**repeat mark**	**D.C.** **Da Capo,** Return to beginning	**D.S.** **Dal Segno,** Return to sign	**Fine** End

rit. ritardando, gradually slower

acc. accelerando, gradually faster

dim. diminuendo, gradually softer

cresc. crescendo, gradually louder

vivace, lively, fast

presto, very fast

allegro, quickly, cheerfully

lento, slowly

legato, smoothly

staccato, detached

p, piano, softly

f, forte, loud

𝄐 fermata, hold

> accent, emphasis on tone or chord

tie, connects two notes of the same pitch so they are sung or played as one

slur, connects two notes of different pitch on the staff

UNDERSTANDING MUSIC (ELEMENTARY)

CHART VIII

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented students

	K*	I*	II	III	IV	V	VI
Understanding Music							
Scales		P	C	C	C	C	C
Melodic Line	P	C	C	C	C	C	C
Harmonic Structure			P	C	C	C	C
Rhythmic Patterns	P	C	C	C	C	C	C
Form							
Dance Forms							
March	P	C	C	C	C	C	C
Waltz				P	C	C	C
Minuet					P	C	C
Choral Forms							
Operetta and Opera				P	C	C	C
Cantata, and Oratorio							S
Instrumental Forms							
Sonata, Symphony, Concerto					S	S	S
Symphonic Poem, Rhapsody							S
Suite, Overture					S	P	C
Use of Tonal Color		P	C	C	C	C	C

As children progress in their singing, listening, playing, and rhythmic interpretation, their general understanding of music broadens. Intelligent choice of music material can stimulate such growth. Standard texts contain the works of a variety of composers. Alertness to the recurrence of patterns, acquaintance with a variety of scales, recognition of characteristic styles of composers, and acquaintance with tone color of instruments and voices are basic to understanding music.

Manuals and source books give much information on form. Children become acquainted with dance forms: march, waltz, minuet, gavotte; choral forms: opera, operetta, cantata and oratorio; and instrumental forms: sonata, symphony, concerto, string quartet, symphonic poem, rhapsody, suite, and overture. These forms are learned by singing, moving, playing and listening. Recently published music texts and collections of recordings such as **Adventures In Music** edited by Gladys Tipton are helpful to the teacher.

If, in the grades, children learn the elements basic to understanding music, the foundation for more advanced work in junior and senior high school will have been established.

Leonard Bernstein conducting a Young People's Concert. (Public Relations Department, N. W. Ayer and Son, Inc., New York City)

The Secondary School Music
Curriculum

MUSIC IN THE SECONDARY SCHOOL

The well-rounded music program based on singing, playing, listening and rhythmic activity continues from grades seven through twelve. Now the teaching is in the hands of the music specialist who must be alert to the constant changing, physical and emotional, of the adolescent. The changing voice is but one of the major adjustments for the pupil as he progresses through adolescence into maturity and it must be carefully treated by the specialist.

The music curriculum expands into the addition of choruses, vocal ensembles, voice classes, band, orchestra, instrumental ensembles and elective classes. All music classes, required, elective and selective, are to be scheduled in the school day by the administrator. The value of achieving high standards can be realized when general classes as well as special classes meet a minimum of two forty-five minute periods each week in a well-equipped music room.

Concentrated efforts by the music specialist are necessary to provide the future college music major, the future college student and the terminal student with the best music education possible. Carefully planned lessons, meaningful use of teaching aids, opportunities to hear live performances by area musicians, special attention to the individual abilities of each student, credits given for certain music courses are all necessary ingredients of a successful music program for the secondary school.

The following course descriptions were adapted from a statement prepared by the Music Education Research Council and adopted at a Music Educators' National Conference, NEA:

Junior High School Grades
(VII, VIII, IX)

1. **General Music Course.** Required of all students, regardless of previous musical experience, and grouped according to achievement. A course offering a variety of musical activities, such as playing, singing, listening, reading music, creative activity.
2. **Vocal Music (Elective).** Boys' and girls' glee clubs; chorus or choir; small vocal ensembles; voice classes for boys and girls, and assembly singing for all students.
3. **Instrumental Music (Elective).** Orchestra, band, small instrumental ensembles; separate class instrumental instruction in wind, string, percussion, and keyboard, for beginners and more advanced students; recognition for private lessons available in Grade 9 under school supervision. Orchestra and band should be divided into beginning and advanced sections, or first and second groups if the enrollment warrants such division.
4. **Special Electives in Music.** In some junior high schools there is need for special elective classes in Music History and Development and in Music Theory and Harmony, especially in Grade 9.

Senior High School Grades
(X, XI, XII)

1. **Vocal Music.** Boys' and Girls' glee clubs, chorus, choir, small vocal ensembles, voice classes, recognition for private lessons under school supervision. Some of the large choral groups selective and others open for election by any interested student, unless the school is too small to allow for more than one group.
2. **Instrumental Music.** Orchestra, band, small ensembles; class instrumental instruction in wind, string, percussion and keyboard for beginning and advanced students; dance band. Orchestra and band should be divided into beginning and advanced sections, or first and second groups, if the enrollment warrants such division; recognition for private lessons under school supervision.
3. **Elective Course Offerings.** Music theory, harmony, composition, and music history and development. Many high schools find it feasible to offer several years of instruction in each of these fields.

Richard Croudis is shown directing a rehearsal of the Newport High School Junior-Senior Chorus.

Here is a double quartet at Newport High School.

SINGING BY ROTE (SECONDARY)

CHART IX

KEY

P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	VII	VIII	IX	X	XI	XII
(Refer to Chart I) **Singing by Rote** Dramatic Interpretation	N	N	N	N	N	N
Songs of Seasons	C	C	C	C	C	C
Patriotic Songs	C	C	C	C	C	C
Folk Songs and Compositions correlating with Social Studies, English, Science, etc.	C	C	C	C	C	C
Songs from Particular Composers on Various Grade Levels	C	C	C	C	C	C
Rounds, Canons	C	C	C	C	C	C
Songs that illustrate points of theory and harmony	C	C	C	C	C	C

In grades seven through twelve, the number of rote songs that are taught will be limited if the students have successfully achieved the aims of the elementary music program.

The occasions wherein a rote song might be taught are: when there is no musical score available for the song, when the song contains a melodic skip or step new to the experience of the student, when the song contains a rhythmic pattern new to the experience of the student, and when the song is in a language foreign to the student.

However, if the general music class contains a group of pupils with limited elementary school music back-grounds, more rote songs will be taught by the teacher singing the song, by a recording or by an instrumental presentation. The necessity for the quantity of rote songs will be determined by the music specialist.

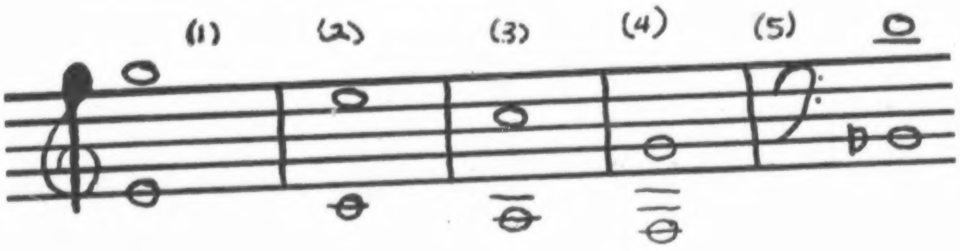
SINGING BY NOTE (SECONDARY)

CHART X

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

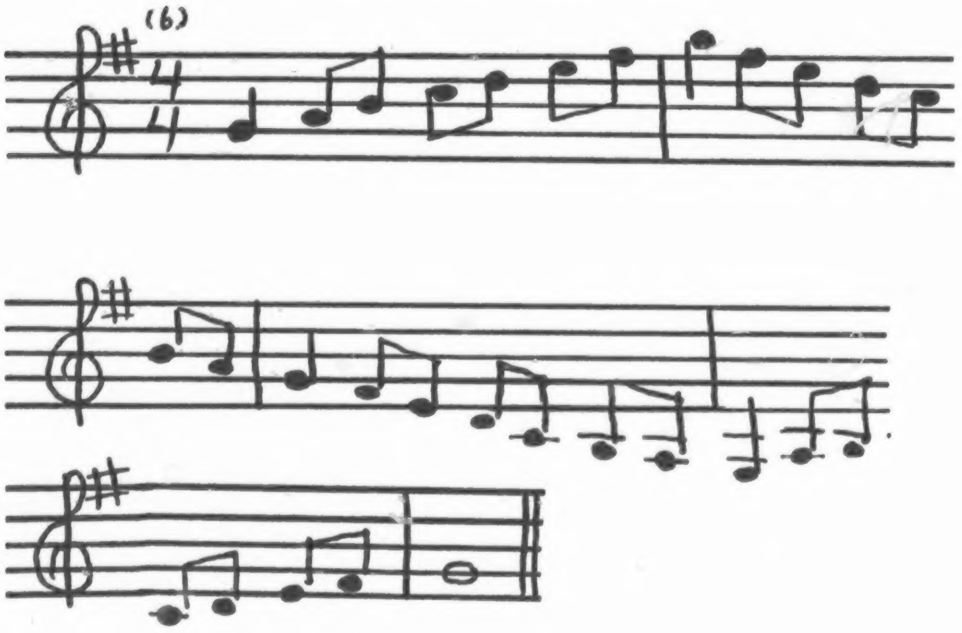
	VII	VIII	IX	X	XI	XII
I. **Singing by Note**						
A. Melodic	C	C	C	C	C	C
B. Harmonic	C	C	C	C	C	C
C. Rhythmic	C	C	C	C	C	C

Vocal ranges for classifying junior high school voices:

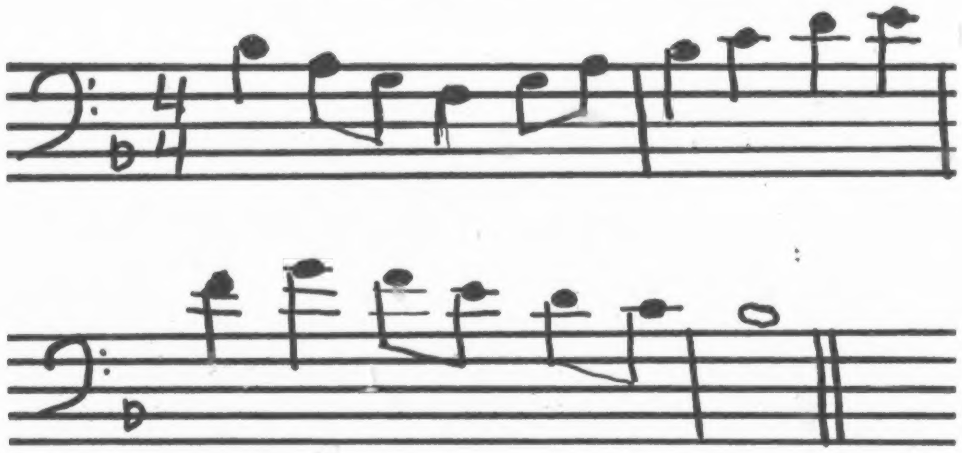


1. Boy or Girl-1st. Soprano
2. Boy or Girl-2nd. Soprano
3. Boy-Alto
4. Boy-Alto-Tenor
5. Boy-Bass

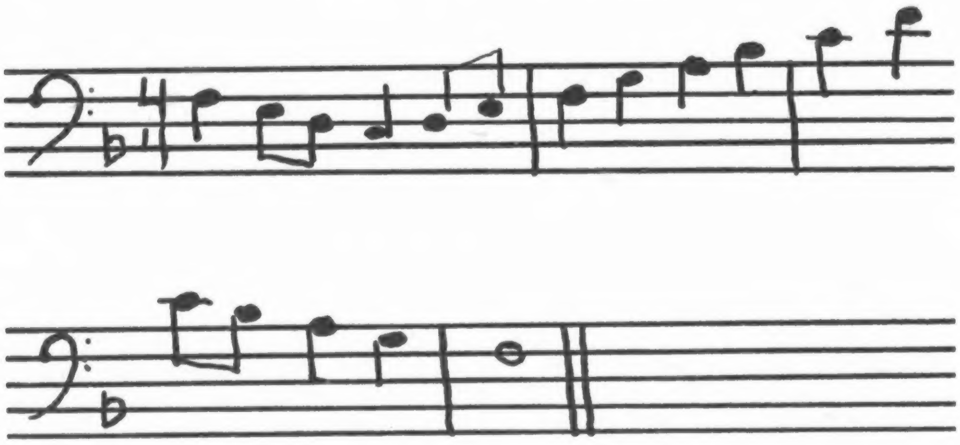
Test exercise for treble voice:



Test exercise for alto-tenor voice:



Test exercise for bass voice:



Music reading is a skill which is developed slowly through the years. Sometimes the varied school music backgrounds make it necessary to repeat the principles involved in "Singing by Note" in the elementary school.

Understanding of the adolescent is basic in the secondary school. Strong discipline and many interesting approaches to music are most important. The boys' changing voice leads the class into new areas of notation: the F-clef on the bass staff and four-part singing-soprano, alto, tenor and bass, with the ability to recognize the timbre of each voice. Singing in unison, duets, trios, and selected groups are continued.

The recognition of scalewise melodies, neighboring tones, repeated tones and intervals, chord structure, major and minor keys, rhythmic figures, time signatures, chromatic tones in the many fine series of music texts result in fluent music reading. This naturally brings about greater participation in musical activities.

PLAYING INSTRUMENTS (SECONDARY)

CHART XI

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	VII	VIII	IX	X	XI	XII
Playing Instruments (Refer to Chart III) Music Class Enrichment	C	C	C	C	C	C
Orchestra*	S	S	S	S	S	S
Band*	S	S	S	S	S	S
Ensembles*	S	S	S	S	S	S

*For further clarification see the sections on Instrumental Music, page 62.

Most of the playing of instruments in junior and senior high school is done as a part of the instrumental program. However, just as instruments are used in many ways to enhance the elementary music program, they can contribute much to the secondary music class.

Junior high school pupils are generally creative. They approach the playing of instruments with spontaneous feeling. At this age the pupil's proficiency level is sometimes high. Performance at class recitals is enjoyed.

Objects which produce interesting sounds can be used. It is a worthwhile activity for the pupils in some classes to make their own instruments. At this age creating and playing instruments may be a satisfying experience. This is an opportunity for a pupil who has no instrumental background to "play" music. (See Composing Music.)

Our general music texts contain many suggestions and written accompaniments for rhythm and other instruments. Boys with a changing voice problem may achieve success as performers on instruments. Piano students should be encouraged to serve as student accompanists.

This is the Burlington High School Orchestra as it appears under the direction of Mr. Virgilio Mori

MOVING TO MUSIC (SECONDARY)

CHART XII

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	VII	VIII	IX	X	XI	XII
Moving to Music						
(Refer to Chart IV)						
Interpretation of Rhythm	C	C	C			
Dramatic Interpretation	C	C				
Folk Dances	C	C	C			
Square Dances	C	C				

Bodily movement such as hand-clapping, foot-stepping, foot-tapping, conducting, square dancing and folk dancing can be continued through the ninth grade general music program. The success of any motion to music is affected by the presentation of the teacher and by the grouping of the class.

In the seventh grade bodily motion begins to present problems to a small number of students; in the eighth grade this is more evident with a mixed class of boys and girls; and in the ninth grade self-consciousness becomes less evident. Bodily motions are planned with an awareness of the adolescent problems confronting the student during this time.

From grades ten through twelve moving to music becomes restricted to conducting and to some foot and hand-clapping. The conducting motions present a fine opportunity for the discovery of able student leaders, and the foot and hand-clapping is a helpful aid in learning new and difficult rhythms.

LISTENING TO MUSIC (SECONDARY)

CHART XIII

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	VII	VIII	IX	X	XI	XII
(Refer to Chart V)						
Listening to Music						
Teacher's Singing and/or Playing	C	C	C	C	C	C
Recordings of Song Materials	C	C	C	C	C	C
Class Singing	C	C	C	C	C	C
Individual Singing	C	C	C	C	C	C
Recordings for Study of Instruments	C	C	C	C	C	C
Recordings of Music for National Characteristics	C	C	C	C	C	C
Recordings for Study of Composers	C	C	C	C	C	C
Recordings for Study of Form	C	C	C	C	C	C
Performances by Selected Soloists or Groups from Outside the Student Body	C	C	C	C	C	C

Listening to music is a skill which must be developed. The radio, television, record player, and tape recorder offer a host of opportunities which must be utilized.

Generally, listening involves all that has been written within this framework. More specifically, conditions must be attuned to quiet surroundings with attention and concentration on well-developed lesson plans.

The record albums which accompany music texts, choral recordings (professional as well as non-professional, i.e., the Vermont State Festival), live performance and tape recordings of individuals and group singing may result in the personal interest of a pupil.

With intelligent preparation on the part of the teacher and with good equipment, students enjoy listening to: national characteristics; styles of composers; trends and development of music within its own historical significance; correlation with history and art; mood; themes; tone qualities of instruments; rhythms; form and structure.

Program study for concert trips, television programs and films enrich listening experiences. The practice of concert manners at school and at public events is conducive to enjoyment for all.

The interests of adolescents are constantly changing. Many types of music may be studied briefly and be planned in accordance with the time allotment and the equipment available. The types of students involved, the varying characteristics of the community, and other factors are by no means standardized even among the classes in a single school.

COMPOSING MUSIC (SECONDARY)

CHART XIV

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	VII	VIII	IX	X	XI	XII
Composing Music (Refer to Chart VI, page 23) Original Melodies to Poems	C	C	C	S	S	S
Original Melodies with Original Poems	C	C	C	S	S	S
Original Music for Special Forms	S	S	S	S	S	S

Composing is one of the most important aspects of the music program, and yet it is sometimes the most neglected. The personal satisfaction for a student in writing an original composition and hearing it performed is "tremendous". The importance of the performance cannot be stressed too much.

The possibilities for compositions are almost inexhaustible. Students compose pieces ranging all the way from settings of cartoons to oratorios, with the larger works often being composed by groups.

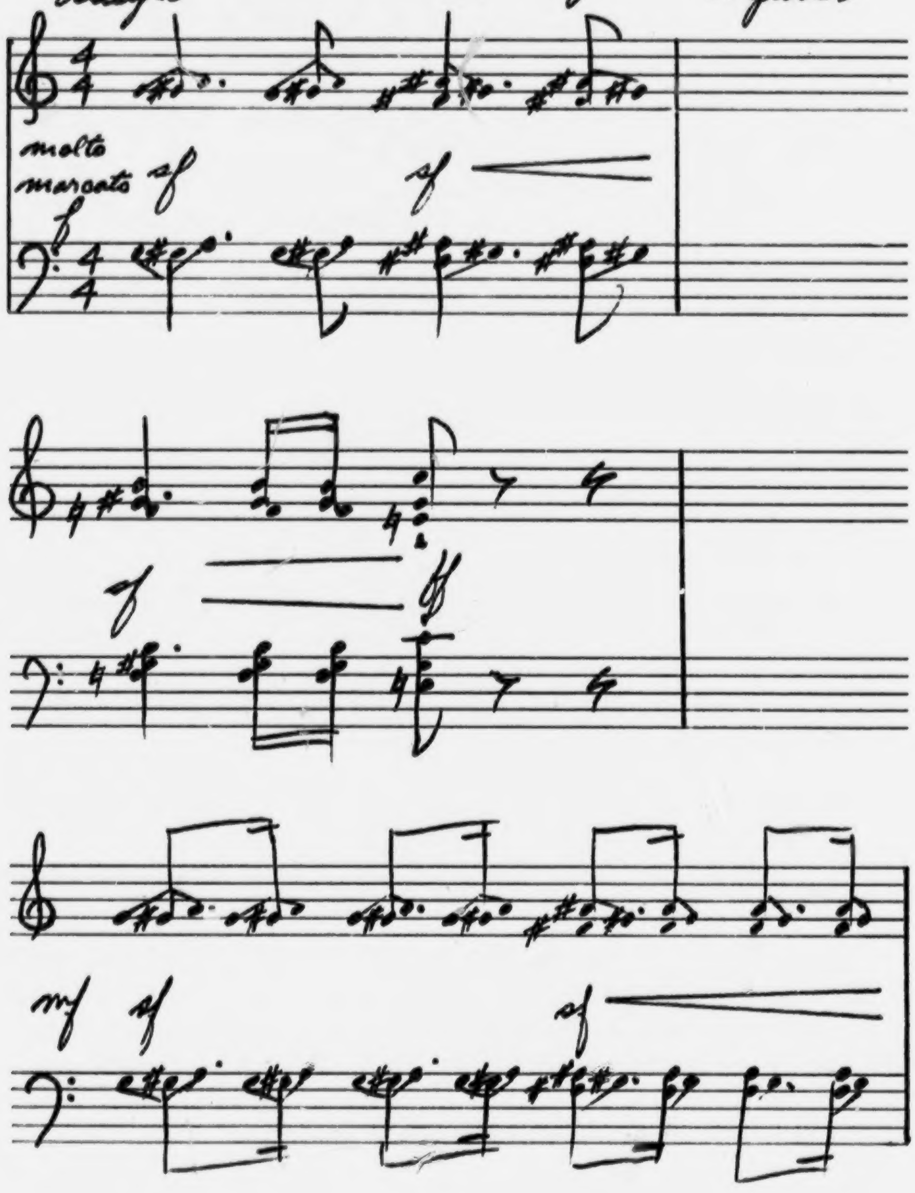
Students enjoy experimenting; their minds are open to sounds other than the conventional ones. The non-music-writing student can create his own notation, as, for example, short and long lines rather than notes. He learns the technique of notation and score writing through careful group instruction and the help of an experienced student leader.

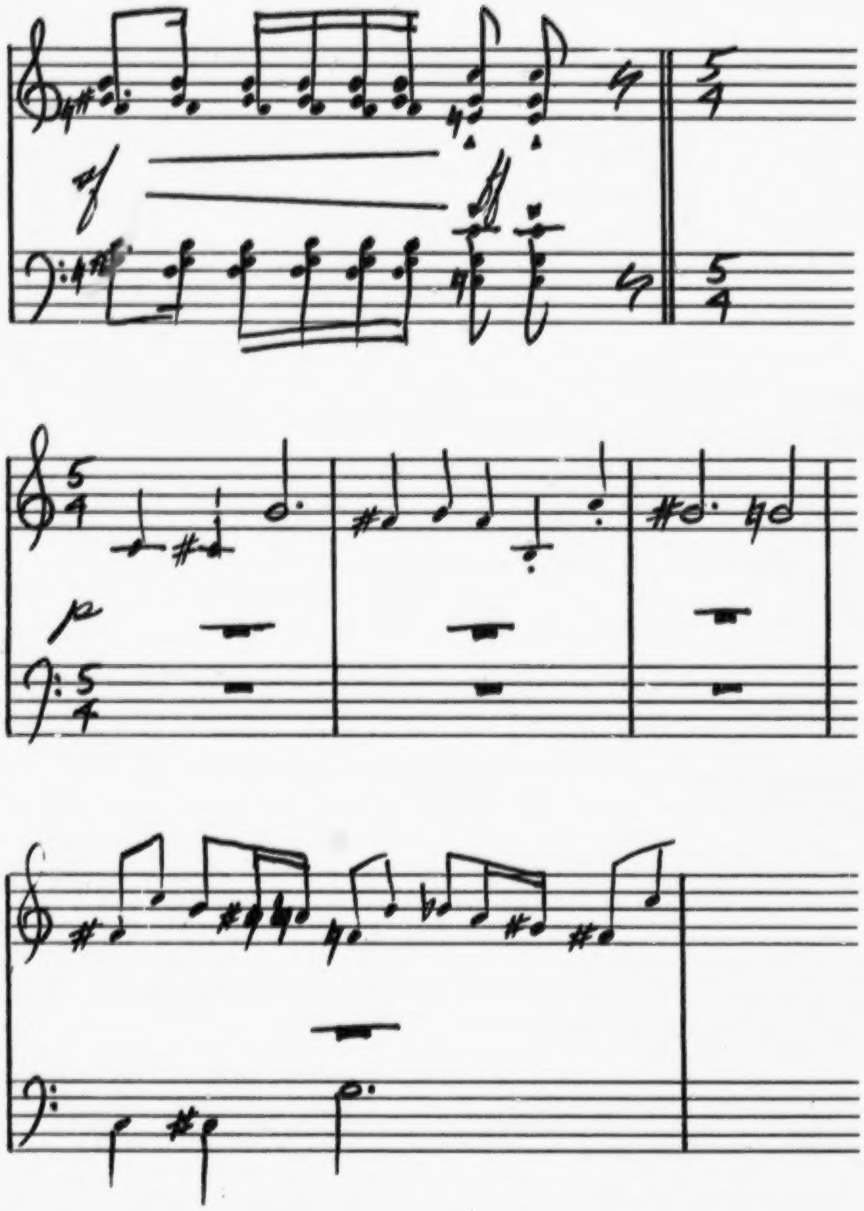
A student or a faculty member is encouraged to compose further when one of his (her) compositions is heard publicly.

Introduction, Fugue

Allegro

L. Grover


molto marcato
sf
sf
f
sf
ff
mf
sf
sf



An original composition by Lawrence Grover, a student at Springfield High School.

THEORY (SECONDARY)

CHART XV

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	VII	VIII	IX	X	XI	XII
Theory						
(Refer to Chart VII)						
Notes and their Interpretation Pitch and Duration	C	C	C	C	C	C
Time and Key Signatures	C	C	C	C	C	C
Signs of Musical Expression	C	C	C	C	C	C
Terms of Musical Expression	C	C	C	C	C	C
Chord Structure	C	C	C	C	C	C

Theory is divided into harmony, counterpoint and composition in grades ten through twelve.

Instrumental aids in the study of theory are many. Examples are: the auto-harp, guitar, banjo and piano. It is important that these instruments be in tune.

Recordings of good music, instrumental as well as vocal, with charts of themes in the hands of the students provide another excellent aid.

The understanding of theory develops in a student as he experiences its elements by singing, listening, and writing.

UNDERSTANDING MUSIC (SECONDARY)

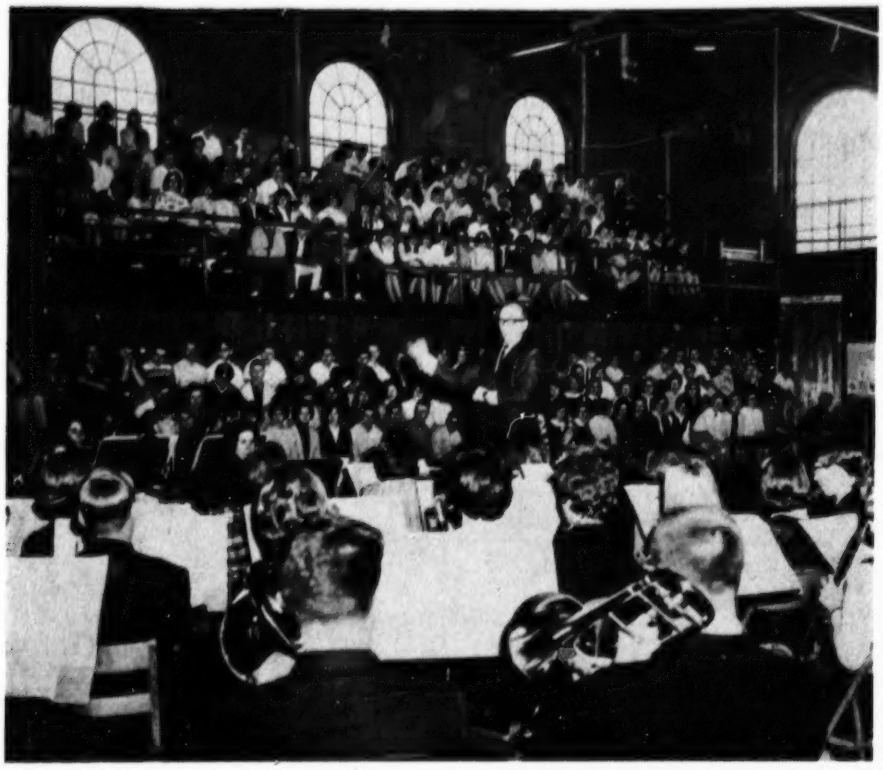
CHART XVI

KEY
P — Presentation
C — Continuation
N — Provision for slow learners
S — Provision for talented pupils

	VII	VIII	IX	X	XI	XII
Understanding Music (Refer to Chart VIII) Scales	C	C	C	C	C	C
Melodic Line	P	C	C	C	C	C
Harmonic Structure	C	C	C	C	C	C
Rhythmic Patterns	C	C	C	C	C	C
Form Dance Forms March and Waltz	C	C	C	C	C	C
Minuet	C	C	C	C	C	C
Mazurka and Govotte	P	C	C	C	C	C
Choral Forms Operetta and Opera	P	C	C	C	C	C
Cantata and Oratorio	P	C	C	C	C	C
Madrigal, Motet	P	C	C	C	C	C
Instrumental Forms Sonata, Symphony, Concerto	P	C	C	C	C	C
String Quartet	P	C	C	C	C	C
Symphonic Poem, Rhapsody	P	C	C	C	C	C
Suite, Overture	C	C	C	C	C	C
Tonal Color	C	C	C	C	C	C
Composer's use of melodic line, harmonic structure, rhythmic patterns, form and tonal color to differentiate himself from other composers.	C	C	C	C	C	C

All music activities contribute to the understanding of music. Growth in reading and improved listening broaden this process which started with the first music class in kindergarten and will carry on into adult life experiences. The foundation for understanding music has long since been started, and more complicated forms are now to be presented.

Some music texts, teachers' manuals, and source books contain information on form; including phrase formation (repetition and contrast), scales (major, minor, pentatonic, and twelve-tone), and choral and instrumental forms.



The Springfield High School students are listening to their band under the direction of Mr. Thomas Elliot.

INSTRUMENTAL MUSIC

Introduction

Instrumental music is a long-range program beginning in the elementary grades and leading to the symphony orchestra or band in the senior high school. The pre-band or orchestra experience starts in some school systems with the playing of various rhythm instruments in the primary grades and continues with the playing of melody instruments at the third or fourth grade level.

The average pupil, at the fourth or fifth grade levels, is ready to begin instruction on orchestral or band instruments. The choice of instrument is guided by the instrumental specialist and depends upon the ability and physical growth of the child.

The pupil's proficiency determines when he plays with the band or orchestra at the elementary level. His continuous progress permits him to play with the junior organizations and finally with the senior high band or orchestra. From these larger groups special ensembles, soloists, and performing groups are encouraged.

As each school situation is different, the music teacher or director must adjust to needs of the pupils within the school.

The instrumental program aids the student in developing good playing habits, in the rudiments of music, rhythm, tone production, intonation, and in understanding music.

The integration of the total music program, vocal and instrumental, with the total school curriculum should be encouraged.

INSTRUMENTAL MUSIC IN THE ELEMENTARY SCHOOL

Pre-Band Experience

Children may obtain pre-band experiences by playing the recorder, the flutophone, the tonette or similar instruments. Values derived from this program are music reading skill, pitch discrimination, and theory. The instruments may be used to accompany class singing and to give experience in ensemble playing.

Another kind of pre-band experience is obtained through the use of tone and resonator bells. Tone bells consist of a series of fixed bars on a frame. Resonator bells are singly mounted and can be distributed to individual pupils. These can be used in playing chord accompaniments, to illustrate scale construction, and to develop pitch accuracy.

Elementary Wind and Percussion Program

The flute, the clarinet, the saxophone, the trumpet, the French horn, the trombone, the snare drum, and the bass drum are the usual instruments of the elementary school band. These instruments are school or privately owned.

Instruction for participation in the elementary school band is supported privately or by public school funds. Public school instruction usually consists of one lesson a week individually or in groups. This is in addition to the school band rehearsal. Lessons are arranged on school time, and band rehearsals are usually after school.

Elementary String Program

Since successful playing of the stringed instrument demands accurate intonation, careful selection of pupils with capabilities for hearing intonation is essential. The method and the potential of the pupil determine the age level when instruction begins.

It is highly desirable to meet for instruction with the students at least once a week during school hours. Supervised practice and ensemble playing are valuable experiences in the development of good string players.

Organization of Elementary Instrumental Classes

The classes are organized within the school by the instrumental supervisor in conjunction with teachers, the elementary principal, and the curriculum coordinator. This type of instruction usually starts at the intermediate level. When individualized instruction is not possible, groups of children studying the same instrument meet together. When one of these groups is too small, (fewer than three), other instruments of the same family are combined.

Dr. Alan Carter is shown conducting the Vermont Symphony Orchestra and "Seventy Fiddlers" in Bartok's Rumanian Dances.

Springfield, Vermont

presents the

SPRINGFIELD HIGH SCHOOL
SYMPHONIC BAND

Thomas Elliot, Director

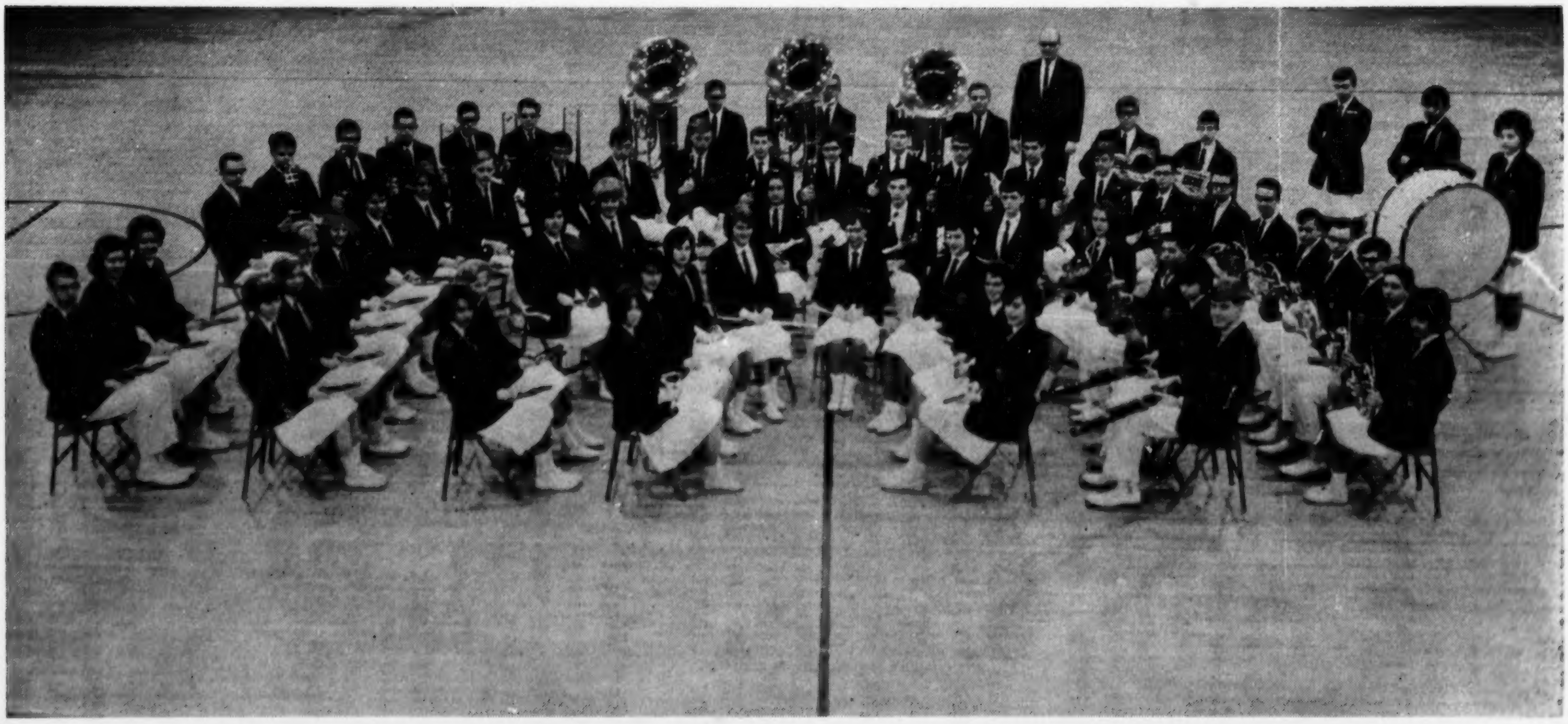
SPRINGFIELD JUNIOR SENIOR HIGH SCHOOL
VERMONT

Music Educators National Conference

Eastern Division

February 5, 1965

Buffalo, New York



The Senior Symphonic Band at Springfield High School achieved a high level of musical accomplishment in 1965. It participated at the Music Educators National Conference at Buffalo, New York. Thomas G. Elliot is the director of Instrumental Music at Springfield.

INSTRUMENTAL MUSIC IN THE SECONDARY SCHOOL

The Junior High Band

The Junior High Band is a continuation of the elementary band. Often pupils of junior high age who have not shown interest previously express the desire to play an instrument. Some of these are given instruction on the larger instruments and supplement the instrumentation of the former elementary school group.

The larger and more expensive instruments are usually owned by the school and are made available to the pupil. Occasionally a student who formerly played a smaller instrument will be interested in a larger one. When all the instruments of a particular group are available, it often plays as a choir. An example is the clarinet choir.

Encouragement for individual excellence makes participation in a small ensemble group, such as a brass quartet or a woodwind trio, rewarding.

The Junior High Orchestra

String players in grades seven, eight, and nine form the basis for a junior high orchestra. Their number is supplemented by players selected from the Junior High School Band. The number of woodwind, brass, and percussion players is determined by the number of string players in order to bring about a proper instrumental balance.

Senior High Band

The Senior High Band is an expansion of the Junior High Program and entails progress in musicianship. The talented are encouraged to participate in solo work, and some enjoy student conducting.

The Senior High Orchestra

The Senior High Orchestra follows the Junior High Orchestra. The selection of music literature depends upon the musicianship of the students. When a guest conductor can be obtained, he adds breadth to the horizons, particularly if he is a composer and if the group can play some of his music under his direction.

Ensemble Playing

Pupils benefit greatly by ensemble playing. They are grouped according to ability. Each realizes the challenge of his own particular part in a group of three, four, five, or more. Such groups should be encouraged to play for school assemblies, clubs, and other school or community activities.

Instructional Resources

Criteria for the Selection of Music Textbooks

KINDERGARTEN - GRADE NINE*

*A B C

Authors

1. Background

2. Training

Content

3. Does the material arouse the child's curiosity and interest?

4. Does it offer, through the developmental approach, a basal program for musical growth?

5. Is the material in each book organized into units of human interests and activities?

6. Does the material offer sufficient:

    a. Melodic experiences
    b. Rhythmic experiences
    c. Experiences with playing instruments
    d. Listening experiences
    e. Dramatic experiences
    f. Creative experiences
    g. Harmonic experiences
    h. Experiences with poetry

7. Do the colored illustrations enhance the spirit of the songs and help to interpret them?

8. Are there biographical sketches of great composers?

* A-Outstanding · B-Good · C-Unsatisfactory

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* Reprinted by permission of Ginn and Company.

Songs

	A	B	C
9. Are they singable?			
10. Are the songs within the child's comprehension and interest?			
11. Do the songs have good poetry set to good music?			
12. Is the rhythm of the music well fitted to the rhythm of the words?			
13. Is the reading vocabulary appropriate for each grade level?			
14. Are the songs appealing to the degree that they are meaningful and related to the child's experiences?			
15. Will these songs be sung outside the classroom as well as inside the classroom?			
16. Does the selection of songs on the seventh- and eighth-grade level reveal an understanding of the psychology of the adolescent on the part of the authors?			
17. In the introduction of two-part harmony is there an ample supply of:			
a. Rounds			
b. Canons			
c. Descants			
d. Chording Songs			
e. Barber Shop Harmony Songs			
f. Optional Two-Part Songs			
g. Easy Two-Part Songs			
18. Are there songs on the eighth-grade level where the boys have a chance to sing the melody?			
19. Does the alto voice sing the melody in some of the eighth grade songs while the soprano sings the harmony?			

A B C

20. Is there a good selection of holiday songs?

21. Is there material that will correlate with other subjects?

Enrichment Material

22. Is there a good supply of songs with:

    a. Autoharp markings
    b. Parts for Melody bells
    c. Song flutes
    d. Rhythm Band Instruments
    e. Easy Piano Accompaniments
    f. Obbligatos
    g. Easy two-part Orchestrations
    h. Full Orchestrations, Gr. 4-8
    i. Completion Songs

Music Reading

23. Is there an up-to-date developmental approach for learning music which closely follows the child's normal growth pattern?

24. Is there a developmental rhythm program of basic rhythms, games, folk dances, etc.?

25. Are the songs chosen and presented to help pupils HEAR and SEE familiar tonal-rhythmic patterns?

26. Are these familiar patterns repeated and reviewed sufficiently for pupils to learn to recognize them at sight?

27. Are both SOL-FA syllables and numbers used sufficiently to help pupils in early music reading experiences?

28. Are syllables and numbers used sufficiently to help pupils find the key note?

A B C

29. Are there enough instrumental enrichments to help pupils to learn to read music?

Teacher Helps

30. Are there guides suggesting choice of songs to be taught each month?

31. Is there a suggested procedure for each song with a reference to recordings?

32. Are the guides complete, concise, carefully organized?

33. Do they meet the needs of the classroom teacher as well as the music specialist?

34. Are there piano accompaniments available for all songs in the pupils' books?

Recordings

35. Are there enough songs recorded so that the classroom teacher can become acquainted with unfamiliar songs?

36. Have the recording artists captured the "feel" of the classroom?

37. Do they sing with imagination and expression so that the records may be used as models for interpretation, tempo and enunciation?

38. In the primary grades are there enough piano selections recorded to supplement the songs about walking, running, etc.?

39. In the middle and upper grades are there recordings of the orchestrations as they appear in the text? Do the artists use the so-called "Popular" instruments that students would use for band and orchestra?

A B C

40. Does the introduction, in each recorded song, help the student and teacher to find the "starting note" of each song?

41. Are the song stories recorded?

42. Are "demonstration" lessons available on long-playing recordings?

43. Is there an alphabetical and album index printed on each album?

44. Do the record labels indicate the page number as well as the title of the song?

45. Does the color of the record label correspond to the color of the textbook?

46. Are there references in the text to other recorded material?

Format

47. Do the illustrations stir the imagination and enhance the mood of the song?

48. Are the words and music easy to read?

49. Is the paper durable?

50. Is the arrangement of words, music and art work spaced "comfortably"?

Copyright dates

51. Books

52. Guides

This, too, is good education.
(Teacher — Mr. Paul Williams, Bennington)

MUSIC CURRICULUM INSTRUCTIONAL RESOURCES

(As suggested by Vermont Music Educators)

Professional Books for Teachers

Andrews and Cockerille. **Your School Music Program.** Englewood Cliffs: Prentice Hall, Inc., 1958. All Grades. Organization and management of music education programs for all grades — with stress upon responsibilities of teachers, administrators, and pupils.

Andrews and Cockerille. **A Guide to Effective Curriculum Development.** Englewood Cliffs: Prentice Hall, Inc., 1958-1959.

Andrews, Gladys. **Creative Rhythmic Movement for Children.** Englewood Cliffs: Prentice Hall, Inc., 1954. Grades 1-4. Music as an aid to self-expressive movement.

Andrews and Leeder. **Guiding Junior High School Pupils in Music Experiences.** Englewood Cliffs: Prentice Hall, Inc., 1953. Guide to understanding the pupil, with material for integration, correlation, and listening.

Boatwright, Howard. **Introduction to the Theory of Music.** New York: W. W. Norton and Company, Inc., 1956. Methods of composition. Useful for a teacher because of new methods of presentation and unusual illustrations and exercises.

Bruner, Jerome S. **Process of Education.** Washington D.C.: Howard University Press, 1960.

Carabo-Cone and Royt. **How to Help Children Learn Music.** New York: Harper Row, Publishers, Inc., 1955. Grades K-12. Workable devices for teaching.

Grant, Parks. **Music for Elementary Teachers.** New York: Appleton-Century-Croft, Inc., 1960. Grades 1-6. Explanation of the fundamentals of music and discussion of various methods.

Green, Elizabeth A. H. **Modern Conductor.** Englewood Cliffs: Prentice Hall, Inc., 1961. Introduction to the art of conducting.

Hartsell, O. M. **Teaching Music in the Elementary School.** Washington, D.C.: Music Educators National Conference, 1963. Based on questions of instructional responsibilities, experimentation, singing, listening, instruments, and rhythmic response.

Londeck, Beatrice. **Children and Music.** New York: William Sloane Associates, 1952.

Leeder and Haynie. **Music Education in the High School.** Englewood Cliffs: Prentice Hall, Inc., 1958. A valuable guide for organizing and maintaining a well-rounded music program in the modern high school.

Myers, Louise K. **Teaching Children Music in the Elementary School.** Englewood Cliffs: Prentice Hall, Inc., 1961. Grades 1-6. Describes a 7-part music program for the grades with excellent suggestions for musical experiences to implement the program.

Nye and Nye. **Music in the Elementary School.** Englewood Cliffs: Prentice Hall, Inc., 1963. Grades 1-6. Relating music experience and materials to the needs of the child.

Sachs, Curtis. **Our Musical Heritage.** Englewood Cliffs: Prentice Hall, Inc., 1955. Grades 11 and 12. History with recordings as illustrations.

Wilson, M. Emmett. **How to Help Your Child With Music.** New York: Abelard-Schuman Ltd., 1951. Grades 1-8. Aids and suggestions on type of instruments and what is required to play them.

Source Books for Teachers

Apel, Willi. **Harvard Brief Dictionary of Music.** Cambridge: Harvard University Press, 1961. Excellent source of information on Junior-senior high school level.

Bernstein, Leonard. **Young People's Concerts.** New York: Simon & Schuster, 1962. Grades 6-12. Description of forms of music.

Britten, Benjamin and Holst, Imogen. **Wonderful World of Music.** Garden City: Doubleday and Company, Inc., 1958.

Cotton, Marian and Bradburn, Adelaide. **Music Throughout the World.** Evanston: Summy Birchard Publishing Company, 1960. A course in understanding and appreciation based on the music of many countries.

Cross, Milton. **New Milton Cross's Complete Stories of the Great Operas.** Garden City: Doubleday and Company, Inc., 1955. Includes arias and complete stories of 76 operas.

Davison and Apel. **Historical Anthology of Music.** Cambridge: Harvard University Press, 1949-1950. Superb musical illustrations. Two volumes.

Duvall, W. Clyde. **High School Band Director's Handbook.** Englewood Cliffs: Prentice Hall, Inc., 1960. A concise plan for a superior high school band program.

Einstein, Alfred. **Music in the Romantic Era.** New York: W. W. Norton and Company, Inc., 1947.

Ewen, David. **New Books of Modern Composers.** New York: Alfred A. Knopf, 1961.

Ewen, David. **Complete Book of 20th Century Music.** Englewood Cliffs: Prentice Hall, Inc., 1959. A help in understanding contemporary works of leading composers with an explanation of trends and techniques in composition.

Feather, Leonard. **New Edition of the Encyclopedia of Jazz.** New York: Horizon Press, Inc., 1955.

Ferguson, Donald N. **History of Musical Thought.** Third Edition. New York: Appleton-Century-Croft, Inc., 1959. Mainly a textbook for college level.

Garreston, Robert L. **Conducting Choral Music.** Rockleigh: Allyn and Bacon, Inc., 1962.

Geiringer, Karl. **Musical Instruments.** New York: Oxford University Press, 1945. Discussion of different instruments in different periods of time and countries.

Grout, D. J. **History of Western Music.** New York: W. W. Norton and Company, Inc., 1960. High School. History, with good musical illustrations.

Howard, John T. **Our American Music.** Third edition. New York: Crowell Company, 1954. Very good study of American music from the early days to the mid 1950's.

Lang, Paul Henry. **Music in Western Civilization.** New York: W. W. Norton and Company, Inc., 1941. An insight into the nature of musical art source through the ages.

Marcouiller, D. R. **Marching for Marching Bands.** Dubuque: W. C. Brown Company, 1958.

Music Educator's National Conference. **Music in the Senior High School.** Washington, D.C.: National Education Association, 1959.

Journal of Research in Music Education. **Music Education Materials, A Selected Bibliography.** Madison: Music Educators' National Conference. Vol. VII Spring 1959. Materials listed and briefly described have been selected as representative of the best of those currently available.

Music Educators' National Conference and National Education Association. **Music for the Academically Talented Student.** Washington, D.C.: National Education Association, 1960.

Snyder, Keith D. **School Music Administration and Supervision.** Boston: Allyn and Bacon, Inc., 1959.

Spencer, William. **Art of Bassoon Playing.** Evanston: Summy-Birchard Publishing Company, 1959.

Thompson, O. **International Cyclopedia of Music and Musicians.** New York: Dodd Mead and Company, 1964.

Timmerman, Maurine. **Let's Teach Music.** Evanston: Summy-Birchard Publishing Company, 1958.

Tooze, Ruth A. and Krone, B. P. **Literature and Music as Resource for Social Studies.** Englewood Cliffs: Prentice Hall, Inc., 1955.

Ulanov, Barry. **Handbook of Jazz.** New York: Viking Press, 1957-1959. Excellent guide for jazz unit, including history, development, instruments, schools, elements, etc.

Enrichment Books for Children and Youth

Anderson, Marian. **My Lord, What a Morning.** New York: Viking Press, 1956.

Balet, Jan B. **What Makes an Orchestra.** New York: Walck, 1951. Humorous, but accurate pictures and descriptions of orchestral instruments and instrumental groups, grades 3-7.

Bauer, Marian and Peyser, Ethel. **How Music Grew.** New York: C. D. Putnam's Sons, 1939. A good history of music; for reference — either student or teacher.

Benet, Laura. **Enchanting Jenny Lind.** New York: Dodd Mead and Company, 1939.

Berger, Melvin and Clark, Frank. **Science and Music.** New York: McGraw-Hill Book Company, 1961. From Tom-tom to Hi-Fi.

Bernstein, Leonard. **Joy of Music.** New York: Simon and Schuster, Inc., 1959.

Bernstein, Leonard. **Leonard Bernstein's Young People's Concerts for Reading and Listening.** New York: Simon and Schuster, Inc., 1962. Grades - junior high through high school. A very clear, understandable, and most enjoyable book/record combination into the meaning of music and the various types of music.

Britten, Benjamin and Holst, Imogen. **The Wonderful World of Music.** Garden City: Doubleday and Company, Inc., 1958. Magnificently illustrated survey of music history, characteristics of music, instruments, composers, and music composition. Grades 7-12.

Bulla, Clyde. **Stories or Favorite Operas.** New York: Crowell, 1959.

Burch, Gladys and Wolcott, John. **Famous Composers for Young People.** New York: Dodd Mead and Company, 1939. Grades 6-10.

Burch, Gladys. **Modern Composers for Young People.** New York: Dodd, Mead and Company, 1941.

Chasins, Abram. **Speaking of Pianists.** New York: Alfred A. Knopf, 1962.

Commins, Dorothy B. **All About Symphony Orchestras.** New York: Random House, Inc., 1961.

Copland, Aaron. **What to Listen for in Music.** New York: Mentor Press, 1964. Grades 9-12.

Dallin, Leon. **Listener's Guide to Musical Understanding.** Dubuque: W. C. Brown Company, 1959. Text and workbook. Commendable for a high school music major.

Ewen, David. **Complete Book of Twentieth Century Music.** Englewood Cliffs: Prentice Hall, Inc., 1959.

Freeman, Ira. **All About Sound and Ultra Sonics.** New York: Random House, Inc., 1961.

Kaufmann, Helen. **Story of Beethoven.** New York: Grossett and Dunlap, Inc., 1957.

Kielty, Bernadine. **Jenny Lind Sang Here.** Boston: Houghton Mifflin Company, 1959.

Lomax, Alan. **Folk Songs of North America.** Garden City: Doubleday and Company, Inc., 1960.

Malvern, Gladys. **On Golden Wings (Verdi).** Philadelphia: Macrae Smith Company, 1960.

Montgomery, Elizabeth R. **Story Behind Musical Instruments.** New York: Dodd Mead and Company, 1953. These books are very readable and interestingly written.

Parrish, Catl. **Treasury of Early Music.** New York: W. W. Norton, Inc., 1951. To be used with Haydn Society recordings.

Russell, M. E. and Harris, H. **Guide for Exploring Music.** Dubuque: W. C. Brown Company, 1960. Textbook, workbook plus listening guide.

Scholes, Percy A. **Oxford Companion to Music.** New York: Oxford University Press, Inc., 1961.

Sessions, Roger H. **Musical Experience of Composer, Performer, Listener, Peter Smith.** New York: Atheneum Publisher, 1962. Grades 11 and 12. Good essays for mature students about composer's problems.

Sherman, Elizabeth. **Merry Music Makers.** Chicago: Children's Press, Inc., 1952. A collection of biographical sketches of composers.

Powers-Waters, Alma. **Melody Maker.** New York: E. P. Dutton, 1959.

White, Hilda. **Song Without End.** New York: E. P. Dutton, 1959.

SUGGESTIONS FOR A BASIC RECORD LIBRARY FOR ELEMENTARY GRADES

A representative library of records should be available, some in each room, and others for the building. The following are suggestions:

For General Listening

I The recordings for your Basic Song Series. All series have them.

II "Adventures in Music" This is a series of ten albums, one each for Grades I and II, two each for Grades III through VI. It may well serve as a minimum repertoire for the listening area of the music curriculum. It is edited by Gladys Tipton, produced by RCA, and available through

Ginn and Co.
72 5th Avenue
New York, New York 10011

Prices: Single Albums: Regular L. P. $3.32, Stereo $3.99. Ten Album Series: L. P. $26.65, Stereo $31.98. Each album has a teachers' guide.

III The "RCA Victor Basic Record Library" for Elementary Schools is still available and valuable. The complete series has 21 Albums and contains sections on the Rhythmic Program, the Listening Program, The Singing Program, and for Special Activities, Singing Games, Music at Christmas Time, Music of American Indians, Music for Rhythm Bands, and Patriotic Songs of America. Also available from Ginn and Co.

Prices: Single Albums in 78 and 45 speeds, just over $3.00.
Complete Series in 78 $53.36, in 45 $46.69.

For Instruments of the Orchestra

IV One good album of recordings of the Instruments of the Symphony Orchestra. A recent one is:

"Instruments of the Orchestra" recorded by the National Symphony Orchestra, Howard Mitchell, Conductor. The album contains a teaching guide.

Price: Two L. P. records $6.66, Two Stereo records $7.99.

These are available from the Ginn and Company.

A set of wall charts of the instruments should be used with the album. One is available from:

J. W. Pepper and Son, Inc.
231 N. Third Street
Philadelphia, Pennsylvania

V For younger children (about third grade) the following are good instrumental recordings:

"The King's Trumpet"
"The Licorice Stick"
"Said the Piano to the Harpsichord"
"The Wonderful Violin"

From: Young Peoples Records
Childrens Record Guild
27 Thompson Street
New York, New York

These are all 78 RPM and are priced at $1.24.

VI "Young Person's Guide to the Orchestra" Britten N. Y. Philharmonic, conducted by Leonard Bernstein.

Columbia $4.98

VII "Peter and the Wolf" Prokofieff
N. Y. Philharmonic, conducted by Leonard Bernstein

Columbia $4.98

There are many recordings of the last two listed. Both sides of the above records are useful in a school library.

For Rhythms

VIII "Estamae's Toy Shop" Rhythms for Young Folks, an album of 4 records, 78 RPM. The piano is used and specific directions are given.

from: Dorothy MacFarlane Hubersberger
2401 Grand Avenue
Pueblo, Colorado

About $6.00.

IX Phoebe James "Creative Rhythms"

There are 22 records in the series, all 78 RPM. All $2.25.

There is also a book, "Creative Rhythms and Accompaniments for Primary Grades." Price $3.50.

X Ruth Evans "Childhood Rhythm Records"
A series of 10 Albums. Each album has three 78 RPM records. price $5.50.

For Folk Songs

(particularly useful with Social Studies)

XI The Bowmar Catalogue is very helpful in this field. It has albums of Songs and Dances representing various countries. "Folk Songs of Canada" and "Folk Songs of Latin America" will be found useful in Grade Six.

Stanley Bowmar
12 Cleveland Street
Valhalla, New York

Price: about $6.00.

XII Highly recommended are:

Two Groups of "Our American Heritage of Folk Music". Each Group contains six film strips and three records.

Group one contains "Songs of the Sea", "Songs of the Cowboy", "Songs of the Mountains", "Songs of the Plains", "Songs of the Railroads", and "Songs of the Civil War".

Group two contains "Songs of the American Revolution", "Songs of the Old South", "Songs of Pioneer Mid-America", "Songs of the Western Frontier", "Songs of the Mississippi Valley", and "Songs of the Old Southwest".

Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, Illinois 60614

Price: Each Group $40.50.

The catalogue of this company also contains other excellent film strips with records.

For Opera

XIII "Hansel and Gretel" Humperdinck

This is a good introduction to opera for children. Various recordings are available. There is one single recording taken from the film available on the Camden Label (RCA). Price $1.32.

For Christmas

XIV Also for Opera, but more for music of Christmas, is:

"Amahl and the Night Visitors", Menotti. Children enjoy this music as they readily identify with Amahl, a ten year old boy. This is available on RCA with the original cast. Price $4.98.

A few copies of the libretto to use in studying it are helpful. This is published by G. Schirmer, 609 Fifth Avenue, New York 17, New York. Price $ .75.

XV Also for Christmas, one good collection of Carols or Christmas songs is recommended. There are many of these. One of the best is:

"Christmas Songs with the Obernkirchen Choir". This is a delightful recording of songs in several languages, sung by children.

Angel Records $3.98.

XVI There should be available several suites of Program Music such as:

"Grand Canyon Suite"	Grofe
"Carnival of the Animals"	Saint-Saens
"Children's Corner Suite"	Debussy
"Peer Gynt Suite No. I"	Grieg
"Nutcracker Suite"	Tschaikowsky
"Dance Macabre"	Saint-Saens

The "William Tell Overture" Rossini, and the "Sorcerer's Apprentice", Dukas, should be included. These, of course, are standard works, and there are several recordings of all of them.

XVII One of the best and most economical collections of orchestral music now available, which contains some of the music mentioned above as well as many marches, lullabies, dances and examples of period music, is:

"Festival of Light Classical Music"

Issued by: Readers Digest Services, Inc.
Educational Division
Pleasantville, New York Priced about $17.00.

A Teachers' Guide is included.

XVIII Since it will probably be necessary to order most records by mail, it is recommended that several catalogues be available. The following companies have Educational Catalogues:

RCA Victor Education Record Catalogue
RCA Victor Educational Sales
155 East 24th Street
New York, New York 10010

or from

Ginn and Company
72 Fifth Avenue
New York, New York 10011
(Ginn and Company is now Educational Sales Agent for RCA.)

Capitol Records Distributing Corporation
Education Dept. OCL
Hollywood and Vine
Hollywood, California 90028

Society for Visual Education, Incorporation
1345 Diversey Parkway
Chicago, Illinois 60614

The Jam Handy Organization
2821 East Grand Boulevard
Detroit, Michigan
(School Service Dept.)

The following are retail dealers who have separate educational catalogues. They can supply records of all companies.

Educational Record Sales
157 Chambers Street
New York 7, New York

(Their catalogue is entitled "Phonograph Records and Filmstrips for Classroom and Library" K-12)

Chesterfield Music Shops, Incorporated
12 Warren Street
New York, New York 10007

Should you wish information on currently available recordings not strictly educational, such as the standard orchestral music listed above, the Schwann Long Playing Record Catalogue is recommended. This is published monthly. While individual subscriptions are not sold, copies may be purchased from any large retail dealer such as:

Sam Goody
235 West 49th Street
New York, New York

Price: 40¢ per copy.

On this page the teacher may write in additional suggestions for the Record Library.

Correlation and Integration

	CITIZENSHIP	SOCIAL RELATIONSHIPS	LANGUAGE ARTS	SCIENCE
SINGING	Patriotic songs inspire good citizenship, regard for country, emulation of great national figures	Many songs inspire worldwide regard for other peoples. Songs of our own people broaden appreciation of our own country	Good singing improves speech and diction. Foreign songs are a practical use of foreign languages	Vocal techniques depend upon the understanding of some physiology and the physics of sound
RHYTHMIC ACTIVITIES	Group planning, teamwork and individual expression is training for citizenship	Folk dances and rhythmic activities are characteristic of many countries. They enhance the social studies	Folk dancing is enhanced greatly when songs are sung and social graces are expressed in their native tongue	A study of the elements affecting movement, i.e: level, range, focus. Rhythm and mathematics are related
CREATIVE ACTIVITIES	Teaching children to be creative assists in making worthy, as part of good citizenship, leisure time	Creative activities invite the study of other cultures as well as our own	Creative activities related to music and to the spoken word make for practical application of proper English	Making rhythm instruments (music with water glasses, etc.) is more a science study than a study of music
RHYTHM INSTRUMENTS	Working in unity is a lesson in democracy-in-action	Characteristics of peoples are often revealed in rhythms. The rhythm band is a means of emphasizing this	An opportunity to study rhythms as they were used in communication — native drums, etc.	A cursive study of sounds and sound effects — a study in physics
MELODY FLUTES	All group effort requires the cooperation of the class. A lesson in good citizenship	Flute, pipes have played an important part in the ceremonial life of early culture		A study of the mathematical ratios of high and low tones produced by pipes is a practical approach to the study of sounds
LISTENING	Appreciation of things cultural carries over in adult and community life	The mores and folkways of many periods are reflected in the music, thus correlating social studies	Listening makes use of foreign words. It piques the interest of students for further study of languages	The principle of tone production on each instrument is a part of appreciation and science of music.

# of Music in the Classroom

HISTORY	THE ARTS	READING	PHYSICAL EDUCATION	PERSONALITY DEVELOPMENT
Many songs enhance the study of all periods of history. Many songs relate to heroes or great historic events	Efforts toward artistic expression in music make for appreciation of beauty in all art	The technique of good singing is carried over to good reading — phrasing, etc.	The action song or singing game has long been a part of physical education	Expressive singing is emotional experience that broadens personality and dulls undesirable inhibitions
The evolution of rhythmic expression coincides with the development of civilization	Develops awareness of the elements of movement present in related arts	A feeling of the rhythmic flow in singing improves reading ability. Choral speaking is a combination of singing and reading	Rhythmic activities can bring relaxation thru a classroom day	Bodily expression unshackles the spirit and draws personality into view
Unit studies can include various applications of music, with wide creative opportunities	Creative work is a medium through which music is correlated with the other arts	Dramatizing the song helps to give a feeling for the dramatic in reading. This helps in developing the imagination	Music's creative activities calling for a motion are also physical education	Self-expression is part of personality development. Creativeness is a part of developing self-confidence
The development of percussion instruments is parallel to the development of civilization	Rhythm bands emphasize musical form. There is a relationship of musical form to painting, poetry, literature, and the dance		Precision marching and walking enter into many instrumental activities, all of which aid in development of coordination	The group activities of music help to develop poise
The flute, being one of the older instruments, was a part of tribal ceremonies, and used in courts of kings	Ensemble playing is an art form better appreciated when an individual has the opportunity to participate		Breath control and good posture are developed by music training. Both vocal and instrumental	Musical skills develop confidence and build an extroverted personality
Great music has been influenced in its creation by historical events, such as the War of 1812, the settling of "America"	Appreciation of fine music is a basis upon which a discriminating taste may be developed for all the arts	Contributes to the intellectual aspect of literature. Music is often related to great literature and drama	Active as well as passive bodily activity enter into listening, particularly in the primary grades	Developing taste for beauty influences the personality characteristics of the individual favorably

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EXPLANATION
OF
CORRELATION SURVEY

Music education in school builds a foundation and develops the abilities of all children. It is one of the fields of study that enriches other subject matter areas. While a particular music lesson is being taught the song, listening, or dance material can at the same time enrich a unit that has been suggested in other curriculum guides. Examples of these correlations are to be found on the following pages. This material can spark "Humanities Programs" in which music, art, literature and social studies are correlated in a reasonable manner. Correlation with science, health, and mathematics is desirable too.

The key on the page at the beginning of the material for each grade tells the curriculum guides and music texts (available in 1965) in which the material is found. Suggestions under music application tell a specific bit of music information that can be presented in a lesson based on this music material. Schools are encouraged to continue a related project in grades seven through twelve. Such a program is underway at Springfield High School and has received national recognition from NEA.

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CORRELATION SURVEY

KINDERGARTEN

Vermont Curriculum Guide*

L — Thinking and Writing

M — Mathematics

H — Health

S — Science

SS — Social Studies

Text Key

A — American Book Co., "Music for Young America" Series

F — Follett Publishing Co., "Together We Sing" Series

G — Ginn and Co., "Our Singing World" Series

N — Silver Burdett Co., "New Music Horizons, Music for Early Childhood" Series

S — Silver Burdett Co., "Music for Living" Series

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* When the word "manual" is used it refers to a given curriculum guide.

UNIT Family, Friends, Community (SS)

Song Material	Text*	Kgt. Page	Music Application
The Family	A	11	Opportunity for finger play
Here is the Church	A	12	Opportunity for finger play
Where is Thumbkin?	A	12	Opportunity for finger play
Happy Birthday	A	110	Question and answer singing; individual responses
Today's My Birthday	A	111	Question and answer singing; individual responses
The Riddle	S	10	Question and answer singing; individual responses
Will You Come?	G	23	Question and answer singing; individual responses
Dance to Your Daddy	S	10	Opportunity for creative rhythm
Who's That Knocking?	A	14	Individual response singing
Clapping Game	G	49	Excellent for rhythm instruments and directed musical activity
Counting Song	S	8	
Walking	G	46	Change of tempo and rhythm
Don't Drop Your Shoes	G	60	Response singing; children love humor in this song.
Hippety Hop to Bed	G	55	Good for rhythmic activity
Giddap!	G	56	Excellent for recognition of change of tempo

UNIT Animals, Pets, Toys (SS)

		Kgt.	
Two Little Kitty Cats	G	112	All very good for mimetics, directed and creative rhythm, dramatization. "Two Little Kitty Cats" also good for response singing.
Teddy Bear	A	65	
Six White Ducks	A	126	
My Pony Bill	G	111	
The Pony	A	68	Concept of difference in tempo and rhythm
My Little Ducklings	F	21	Recognition of notes going up and down
Parakeet	A	70	Excellent for individual singing and for notes going down, and staying on one note — as opposed to up or down.
Just Like This	A	63	Different rhythms of animal gaits

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* Refer to page 83.

Song Material	Text	Page	Music Application
Little Dog, What Do You Say?	G	113	Question and answer singing — individually or in groups
On the Prairie	A	56	Good for directed and creative rhythm and changes in tempo
See the Puppets	A	57	
Giddap!	G	56	Excellent for learning to change rhythm from fast to slow
Clumpity Clump	A	62	Good for mimetics and creative rhythm
Ancona Chicken	A	69	Especially good for mimetics and creative rhythm
Chickama Craney Crow	A	70	Good for listening to change in rhythm and keeping time with hands or sticks
Nice Little Dog	A	66	Good example of change of mood in music and singing

UNIT Songs for Special Days (SS)

		Kgt.	
Hallowe'en Pumpkin	A	113	Creative rhythmic activity
Goblin in the Dark	A	113	Familiar and melodic tune
Hallowe'en Night	A	114	Good for distinguishing up and down notes
Turkey Gobble	A	115	
Thanksgiving is Coming	G	76	
Santa Claus is Coming	A	116	Excellent for loud and soft notes
We Wish You a Merry Christmas	A	118	A happy, friendly song with lots of repetition
Christmas Day	A	118	
Hanukah	S	102	
Mary Had A Baby	S	103	Lovely melody; good for quiet singing and for phrases going up and down
Happy Birthday	A	110	Question and answer singing and individual response
Today's My Birthday	A	111	
Big Fat Turkey	G	76	Listening for repetition and differences in tones

UNIT Weather, Seasonal Changes (S)

Song Material	Text*	Kgt. Page	Music Application
Leaves	A	42	These all strengthen concepts of weather changes and how these affect what we wear. Musically, they offer opportunity for listening and mimetic and rhythmic activity.
Rain	A	38	
Listen For the Rain	A	38	
Like a Leaf	G	97	
Spit Spat Spatter	G	97	
Oh, Isn't It Fun?	G	98	
Under My Umbrella	G	98	
Old Mother Goose	A	43	Good rhythm; a familiar tune; good for imaginative thinking.
The Shivers	A	44	Excellent for distinguishing up and down, loud and soft.
The Snowman	S	6	Especially good for up and down notes.
Spring	A	45	A favorite; good response and small group singing; also good with song bells.
London Hill	S	44	Directed — also creative, rhythmic activity
The Leaves	G	99	
I'm Glad It's Snowing	G	101	This is especially good for creative activity. The others serve same musical purpose as the first group listed.
Blue Bird	G	105	
Bird in a Pear Tree	G	105	
Spring is Coming	A	45	

UNIT Health

		Kgt.	
Spit Spat Spatter	G	97	Fun to act out; good musical example of change of pace in singing and going from up to down.
Under My Umbrella	G	98	
This is My Sleepy Time	G	34	Good quiet songs. I find that playing and singing lullabies helps the children relax and rest more quietly. Our, or at least, my two favorites are **Brahm's Lullaby** and **Baby Boat's the Silver Moon.** These I do not have in any book, but remember them from my own childhood.
Now It's Time to Rest	G	35	

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* Refer to page 83.

Song Material	**Text**	**Page**	**Music Application**
The Shivers	A	44	Excellent for recognition of high and low notes and the transition from one to the other; also stimulates imagination and is easy to learn because of repetition of melody.
Drink Your Milk	G	33	A nice familiar tune; also good for improvising new words.
UNIT Numerical Concepts			**Kgt.**
Six Little Apples	A	3	Using children for apples as we act out the song helps recognition of number sequences and sets; few and many; subtracting from a given number; also emphasis musically on sudden change in high to low.
A Fish Story	A	8	Recognition of up and down notes, fast and slow tempos.
Five Little Alligators	A	9	These are all fun musically; they offer opportunity for rhythmic activity and dramatization, both of which help to strengthen concept of a specific number in a set and verification by counting.
The Family	A	11	
Hop Up, My Ladies	S	62	
Five Little Chickadees	G	37	
Counting Song	S	8	This should be included in above.
Jim-along Josie	A	54	
Two in the Middle	S	30	
All the familiar circle games:			These are all — not only fun musically, but interpret the meaning of circle, center, few, many.
Farmer in the Dell			
Three Little Girls Went Skating			
Squirrel in the Tree			
Frog in the Middle			
Bluebird, Go Round the Village			
Many, Many More			
Musical Chairs			This is especially good for demonstrating what a line is, plus the fact of taking one object away each time and having one more child than the number of chairs; also subtracting and subtracting so that fewer chairs remain — and fewer children.

UNIT Creative Thinking Kgt.

Song Material	Text	Page	Music Application
Rig-A-Jig	F	48	Good rhythmic activity; opportunity for thinking of new words and actions
Goblin in the Dark	A	113	Good rhythmic activity; opportunity for thinking of new words and actions
Old Mother Goose	A	43	Familiar tune; stimulating imagination
Step and Clap	A	48	
Wiggle Song	A	56	These are all excellent for encouragement of creative and imaginative thinking — there is repetition in the melodies which make them easy for kindergarteners to learn and to remember; they love to make up new verses and the actions to suit them. "Puppets" and "Teddy Bear" are special favorites and are particularly well adapted to creating new words and activities.
Green Grass	A	57	
Fingers, Nose, Toes	A	58	
London Hill	S	44	
Drink Your Milk	G	33	
Just Like This	A	63	
See the Puppets	A	57	
Teddy Bear	A	65	
I'm Glad It's Snowing	G	101	
Parakeet	A	70	These encourage the child, not only to create, but to sing by himself, or in a small group.
The Riddle	S	10	
Clapping Game	G	49	Good for thinking of different rhythm instruments to use and words for the sounds they make
Dance to Your Daddy	S	10	Excellent rhythm; stimulates creative and spontaneous individual response to a dancing tune
Jim-along Josie	A	54	This is without a doubt the favorite favorite: the tune is gay and lilting; easy to sing because of repetition; each verse ends with the same words and actions and it offers unlimited opportunity for improvising new verses and activities.

CORRELATION SURVEY

GRADE I

Vermont Curriculum Guide*

L — Thinking and Writing

M — Mathematics

H — Health

S — Science

SS — Social Studies

Text Key

A — American Book Co., Music for Young Americans Series

AB — Allyn & Bacon Co., This is Music Series

B — Summy-Birchard Co., Birchard Music Series

F — Follett Publishing Co., Together We Sing Series

G — Ginn & Co., Our Singing World Series

S — Silver Burdett Co., Music for Living Series

S1 — Silver Burdett Co., Making Music Your Own Series

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* When the word, manual, is used it refers to a given Curriculum Guide.

UNIT Home **Grade I — Manual SS * — Page 69**

Song Material	Text*	Page	Music Application
I'm a Great Big Boy	G	3	Skipping rhythm, happy singing
When Grandpa Comes	G	36	Skipping rhythm
Dance to Your Daddy	G	59	Parts alike
Zipper Coat	G	7	Up and down
Tickitock	SB	4	Use rhythm sticks for "tick-tocks," slow and fast
A Child's Good Night	SB	7	Soft sweet tone
Birthday Song	SB	8	Play game to music
Buttons	SB	23	Find rests
Greetings	SB	33	For fun
The Baker Man	SB	35	Make up words about what the baker brings, up and down
Thankfulness	SB	108	Sing lightly and sweetly
Night Prayer	SB	109	Sing slowly
Guardian Angels	SB	116	Sing dreamily
Home	A	10	High, low
Mother's Make a Home	S	25	Fast, slow
I Love My Family	AB	24	Repeated notes on "I Do"
Little Family	AB	25	High, low
Where Do You Live	B	32	Make up own words and answer.
Walking With Mother	B	35	Dramatize. Listen for loud, soft; slow, fast
Ways to Work	B	37	Provide other stanzas — select instrument to each movement
A Ride to Bed	F	85	Rhythm
Night Prayer	S	109	Develop sweet singing tone.
Myself	S	5	Long and short tones
Buttons	S	23	Clap on rests
Fais do do	G	34	Lullaby
I'm a Little Teapot	G	7	Action song
Daddy	G	54	High notes
Our Baby	G	57	Notes going across
Sleep, Baby, Sleep	G	62	Rock with music
The Huntsmen	G	65	Notes going across; fast and slow
My Birthday is Today	G	83	Answering phrasewise
Lazy Little Boy	A	12	Eighth notes that run
Telephone Song	A	13	Play triangles on rests
Never Sleep Late Anymore	A	14	Fun, dramatize

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* Refer to page 89.

Song Material	Text	Page	Music Application
Recordings			
I'm Dressing Myself			
Films			
Daddy Comes Home			
It's Nice to Be Nice (maybe on Health)			
Filmstrips			
Let's Help Mommy			
Our Homes and Our School			
All Night, All Day	S1	32	Soft singing, lullaby
Mouse in the Pantry	S1	74	High and low tones
Five Angels	S1	46	Tones ascend
Hush, Little Baby	S1	129	Repetition
UNIT School			**Grade I — Manual SS — Page 5**
Time for School	S	36	Pretend to be pendulums.
Good Morning	SB	28	Light tone
Welcome Song	SB	35	Think of other things to do at school.
Busy	SB	36	Act out.
Can You Sing	G	4	Answer to teacher's questions.
Good Morning	G	6	Children answer.
Green, Green, Green	B	43	Child wearing color stands up and sings to answer.
Letters and Names	B	45	Point to letter sung or pupil stands up if name begins with letter.
If You're Happy	AB	16	Dramatize.
Here we are together	AB	13	Make up new words.
Sing All Along My Way	A	1	Parts sounding alike
Tick-tock	A	3	Use wood blocks or sticks on Tick-tock.
Happy Birthday to You	A	135	
UNIT Spring			
Soldier Boy	G	38	Marching
Here We Come	G	39	Use contrasting rhythm instruments on two parts.
Here We Go	G	40	Marching-change direction on each phrase

Song Material	Text*	Page	Music Application
Hear the Rain	G	123	Clap on pitter-patter
Little Gray Pigeon	G	124	Walking — rhythm
Hear the Little Raindrops	G	125	Running-walking sing hold rhythms
The Sun is Warm	G	137	Contrasting phrases
When Blue Sky Smiles	G	137	Contrasting phrases
A May Basket	G	142	Parts which sound alike
Over in the Meadow	G	156	Individual work on "Sing"
Song of the Raindrops	B	33	Use wood blocks or fingers for taps.
Once I Saw a Little Bird	B	64	Dramatize with rhythm instruments for accompaniment
The Rain	B	67	Tiptoe to Music
All the Birds Are Here Again	B	68	Accompanying instruments on every other beat
Easter Eggs	A	149	Swaying rhythm
The Easter Bunny	AB	109	Pretend you are an Easter Bunny. Listen for notes that we sing and hold; also skipping, running, walking rhythm.
Winter is Over	AB	120	One sing second Cuck-oo for ear training.
There Came to My Window	AB	121	Where do we sing part going down scale? How many times?
Spring	A	49	Eighth notes that run — dramatize
Films			
Spotty, the Story of a Fawn			Vermont Film Library
Hoppy, the Bunny			Vermont Film Library
One Rainy Day			Vermont Film Library
Seven Little Ducks			Vermont Film Library
Green Grow the Leaves	A	50	Find repeated phrases.
Raindrops	A	56	Loud and soft
Freddy the Frog	A	86	Make splash sound by clapping hands, leaping.
Little Birds	A	91	Make flying motion to music. Note repeated phrases.
Swing Song	SB	66	Swing to music
Easter Eggs	SB	68	Substitute other colors — continuing notes.
Little Miss Tulip	SB	68	Illustrate for Art.
Pussy Willow	SB	71	Walk two steps to a measure.

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* Refer to page 89.

Song Material	Text	Page	Music Application
In Maytime	SB	73	Dance — Compare activity for eighths and quarters.
Marching Song	SB	111	March
The Little Girl and the Robin	SB	77	Dramatize
The Little Man in the Wood	SB	78	Running on eighths, walk on quarters.
Ra-ta-ta-Boom	SB	111	Rhythm Band Instruments
Merry-Go-Round	G	34	Dance to Music.
Grandfather Frog	B	62	Take turns singing part of Grandfather Frog for ear training.

UNIT Fall

Little Jack Pumpkin Face	G	86	Show high notes and low.
There Was a Little Goblin	G	88	Listen for eighth notes that run.
What a Surprise	G	89	Notes going across — repeated notes
Mister Turkey	G	90	Slow
Little Red Leaves	G	128	Parts going up and down the scale
Jack Frost	G	130	Fast
Jack-O'Lantern	B	88	Play drum on Boo and quarter notes, wood blocks on running notes.
A Thankful Song	B	91	
I Had a Little Nut Tree	SB	41	Dramatize
Autumn Song	SB	42	Make believe they are leaves and dance.
Pretty Little Pumpkin	SB	45	For fun; up and down
Hallowe'en Mask	SB	45	Play game.
Thanksgiving Song	SB	46	
Nutting	SB	46	Find eighth notes, quarter notes.
Raccoon's Got a Bushy Tail	B	61	Run to music.
Autumn Leaves	A	43	Phrases alike; scale song.
Autumn Dance	A	44	Dance lightly.
Thanksgiving Day	A	139	Half notes that we sing and hold; quarter notes that we sing like walking.

Song Material	Text	Page	Music Application
Recordings			
The Singing Holidays			
Film Strips			
Autumn is an Adventure			
Common Animals of the Woods			
Gray Squirrel			
The Beaver			
UNIT Winter — Holidays Grade I			
Round the Christmas Tree	SB	53	Dance to music; high and low
Frosting	SB	54	Listen for half notes that are sung and held.
Snowflakes	SB	54	For fun
Icicles and Bicycles	SB	55	Parts Alike
O, Valentine	SB	79	Waltz rhythm — swaying
Oh, Have You Got a Zipper Coat	G	7	Descending melody. Zip up coat on zips.
Mitten Song	G	8	Play putting on mittens
Little Candles	B	93	Arms overhead and move to music
Mary Had a Baby	B	95	Clap on rests. Class sings "My Lord." Individuals sing repeated sections.
The Christmas Tree	B	95	Dramatize
Christmas Toys	B	97	Make up other stanzas. Class and individuals singing.
It's Snowing	G	132	Dramatize. Add original stanzas. Rhythm band. Play tra la's.
Sleigh Ride	G	133	Listen for scale. Play jingles.
Ice	G	132	Discuss repeated tone, Crickle-crackle. Notation of certain parts.
Let's Go Skating	G	28	Skate to music. Teach steps and skips. Notice up and down.
I'm a Little Christmas Tree	G	100	Parts — moving down and up
Winter, ode	S1	79	Find melodic pattern
For You	G	102	High and low
Snow is Falling	G	131	Half notes that are sung and held
Snow	G	131	Downward motion

Song Material	Text	Page	Music Application
Making a Snow Man	G	135	Class pick out kinds of notes it bears Eighth notes—run Quarter notes—walk Half notes are sung and held.
A Valentine for Mother	B	98	Smooth Phrases
Making a Snowman	A	45	Smooth Phrases
Skating	A	65	Skate to song.
Friendly Beasts	S1	54	Picture song.
O Tannenbaum	S1	56	Singing Game.
Films			
Birds in Winter			Little Grey Neck
Littlest Angel			Live Teddy Bears
UNIT Zoo			**Grade I — Manual SS**
Elephant	SB	90	Dramatize; slow, heavy music
The Circus Clown	SB	94	March, high, low; repeated phrases
The Clown	G	112	Half notes that we sing and hold Discover from listening
The Eelephant	G	113	Walk to music like an elephant.
I Like Monkeys	G	114	Softer, lighter music
Zoo Animals	B	53	Sing in the tempo of movement of each animal; slow, fast, loud, soft.
Mr. Bear	B	54	Walk like a bear. Compare two halves of third phrase.
UNIT Pets			**Grade I — Manual SS — Page 5**
My Airedale Dog	SB	14	Just for fun; fast and slow sections
Gallop	SB	15	Gallop around; up and down.
Familiar Friends	S	80	Impersonate.
Little Colt	S	82	Running notes; up and down
My Little Pony	S	84	Think of other words for hop — up and down, high and low.
Three Little Kittens	G	80	Take turns on meow; repeated notes.
Little Dog, What Do You Say?	G	143	Make up other words. Ear training drill

Song Material	Text	Page	Music Application
Margaret's Kitten	G	145	Take parts singing mew. Direction of melody
Bunny in the Garden	G	146	Measure going up the scale.
Bunny Eats	G	146	Notes going across — how many?
My Dog Jack	G	149	Up and down; high and low
My Barnyard Playmates	B	38	Play instrument for each animal
Where is Kitty	B	39	Dramatize — playing parts of kitten and child.
My Puppy	B	40	Create other stanzas. Repeated sections, up down.
My Big Black Dog	A	89	Measures sounding alike; high, low.
Mister Rabbit	S1	70	Strong beat.

Films
Skipper Learns a Lesson

UNIT Toys Grade I — Manual SS — Page 5

Dolly's Washday	SB	12	Play washing, etc., repeated phrases.
The Drum	SB	20	March to song, high, low; loud, soft.
I Wish I Had a Great Big Ball	G	3	Bounce ball — rhythms
Ring, Ring	G	173	Use rhythm instruments

UNIT The Farm Grade I — Manual SS — Page ....

			Dramatize activities in song.
The Farm Song	B	55	Skip to music, tone matching
There Was an Old Woman	B	56	Play bells on Hm, hm, hm; high, low.
Big Black Dog	B	57	High, low.
Six Little Ducks	B	59	Play quack, quack, dramatize.
Little Mouse	B	61	Notes going down Unusual tonality — 5 tone scale.

UNIT About the World Grade I

Good Morning, Merry Sunshine	G	118	High, low; repeated phrases.
My Kite	G	120	Play flying a kite — high, low; scale song.
What is the Weather?	G	123	Alternate phrases between individuals and/or sections of the class.

UNIT Health Grade I — Manual H — Pages 11, 13 - 17

Song Material	Text	Page	Music Application
Exercise	A	8	Exercise for fun.
Crossing the Street	SB	114	Song in which words are important
Run and Run	G	12	Run to music. Eighth notes run. Can you find quarter notes that walk?
Clap Your Hands	G	20	Clap rhythmic patterns for slower, and faster notes.
Galloping	G	22	Gallop to music.
Trotting	G	23	Trot to music
Seasaw	G	22	Dramatize; high, low; up, down.
Traffic Lights	G	183	Half notes that we sing and hold Action song
Mr. Sun	A	54	High, low; down with repeated notes
The Little Shoemaker	G	71	Play on taps; action song.
Jolly Little Baker	G	73	Do action to music.
The Milkman's Horse	G	76	Parts alike, fast and slow
Ɛh	A	20	Pretend sneezing. Compare "Ah-Choos."
See Saw	A	59	Play seesaw — up and down, high and low.

Recordings
Why Do I Sleep
Songs of Safety

Film Strips
Safety on the Streets

Miscellaneous Songs

The Milkman	SB	29	Make up words to sing about milkman. High, low.
Zig-Zag, Boy and Girl	SB	120	Fun — action song
Teddy Bear	G	34	Dramatize
A Little Bridge	G	47	Game to play
Looby-Loo	G	50	Game to play
Bow, Belinda	G	52	Dance

UNIT Counting **Grade I — Manual M —**

Song Material	Text	Page	Music Application
Ten Little Pennies	A	4	Action
Band of Angels	AB	36	Rhythm Band
Over in the Meadow	AB	39	Dramatize
We'll All Go Down the Meadow	AB	40	
This Old Man	AB	41	
One, Two, Three, Four, Five, Six, Seven	AB	42	Dramatize
One Little Elephant	AB	43	To play
Ten Little Indians	G	43	Action
This Old Man	G	44	Action
The Hungry Goat	A	77	Rhythm Band

CORRELATION SURVEY

GRADE II

Vermont Curriculum Guide*

L — Thinking and Writing
M — Mathematics
H — Health
S — Science
SS — Social Studies

Text Key

A — American Book Co., Music for Young Americans Series
AB — Allyn & Bacon Co., This is Music Series
B — Summy-Birchard Co., "Birchard Music" Series
F — Follett Publishing Co., Together We Sing Series
G — Ginn & Co., Our Singing World Series
S — Silver Burdett Co., Music for Living Series
S1 — Silver Burdett Co., Making Music Your Own Series

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* When the word, manual, is used it refers to a given Curriculum Guide.

SS UNITS: Helpers Who Bring News
Helpers Who Help us Travel
· Others

Grade II — Manual SS* — Pages 5 - 6

Song Material	Text	Page	Music Application
Postman	G	65	Repeated Notes
The Postman	AB	154	Bells
In an Airplane	F	59	Swinging Rhythm
Newsboys	AB	84	Repeated Notes
Jet Planes	A	36	Repeated Notes, direction of melody
What Sort of People	AB		
Come to Your Town	AB	111	Repeated notes, alternate sections of song
The Service Station	A	32	Repeated notes, repeated phrases
The Gas Station Man	F	35	High and Low notes
The Railroad Train	F	54	Repeated notes
Ships in the Harbor	F	56-57	Repeated Notes (create sound effects)

Recordings

3502B—for the Gas Station Man — Follett Records

UNIT Holidays Grade II — Manuals SS and L — Page 6

On Halloween	F	78	Bells for introduction — percussion
Halloween is Coming	G	70	Scalewise progression and like phrases
Halloween	G	71	Like phrases, high and low
Jack-O-Lantern	A	66	Tapping Rhythm
Halloween Fun	A	67	Clap Rhythm
Halloween is Coming	B	118	Scalewise Progression
Over the River	G	74	Repeated phrases, appreciation
He's a Big Fat Turkey	G	76	Sing for Story
Turkey Time	A	78	Repeated and scalewise progression
Good News (Christmas)	F	84	Scalewise progression especially last line
Silent Night	F	85	Carol — Appreciation
The Friendly Beasts	F	88-89	Old carol — sweet singing
Shepherds on the Hillside	A	82	Soft and loud

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* Refer to page 99.

Song Material	Text	Page	Music Application
Cradle Hymn	A	84	Appreciation
Little Fir Tree	S1	57	Dramatization
Recordings			
3602A — recording for Follett records — **On Halloween** with sound effects			
Deck the Halls	AB	144	Like phrases
Up on the Housetop	G	78	Sing for story
Long Ago	F	84	Scalewise progressions
O Come All Ye Faithful	G	85	March
Valentine's Day	G	91	Repeated phrases
Valentine Box	A	112	Contrasting voices
Will You	A	113	Swaying Rhythm
Abraham Lincoln	A	114	Contrast kinds of notes; clap rhythm
Washington's Birthday	A	115	Rhythm of a dotted quarter note and an eighth note
America	A	118	Appreciation
America the Beautiful	AB	132	Appreciation of words
God Bless America	B	130	Appreciation of Text
What Shall I Give To the Child in the Manger	S1	64	Repeated Phrases

UNIT Helpers Who Protect us and Keep Us Well. (Correlates with Health, page 12.)

Grade II — Manuals: SS — Pages 5-6; H — Page 12

Where's the Fire	F	6	Repeated notes, scalewise progression
We Went to See the Firemen	S	62	Steps and skips
Policemen	S	57	Scalewise progression
The Fireman	G	67	Repeated notes, skipping rhythm
The Traffic Cop	AB	84	Repeated measures
The Fire Station	A	30	Phrases that are alike — quarter and eighth notes
Helpers	A	46	Scalewise progression — walking rhythm
Strolling By (Police)	F	40	Rhythm — walking, swaying

UNIT Helpers Who Supply Food and Who Sell Things — No. 344

Grade II — Manuals: SS — page 6; H — page 12

Song Material	Text	Page	Music Application
Gardening	B	34	Repeated notes and repeated phrases
Growing Crops	S	101	Dramatization
Market Day	S	108	Action Song; foreign words
It's Fun to Pick Potatoes	G	113	Repeated notes; dramatize
Driving the Tractor	F	23	Sight singing
I like to Live on the Farm	AB	114	For good spirited singing
The Little Farmer	AB	117	Eighth notes that run
In March (Farmer)	A	127	Quarter notes that walk — notes — repeated notes
Dairy Maids	F	22	Sight singing
A Customer	AB	127	Alternate boys and girls on parts of the song
Supermarket	AB	98	Feeling for chords through use of bells
The Popcorn Man	F	12	Tone matching — using hands for down and up
At the Little Corner Store	F	19	Sing Syllables after learning song.
Bake a Cake	G	45	Repeated notes; children alternate sections of song

UNIT Living Things Grade II — Manual S

Every Weeny Spider	G	9	Motions — repeated phrases
Grasshopper Green	A	148	Rhythm instrument or clapping
Busy, Busy Bees	A	132	Repetition descends
Zing, Zing, Zing	A	134	Repeated notes descend
Where Do All the Flowers Go	A	89	Alternate sections
Gardening	B	34	Like Phrases — dramatizataion
Planting Cabbage	B	77	Tonic chord
Night Song	B	110	Play on bells for sight reading
The Honey Bee	B	111	Combine tune and "zum, zum" accompaniment
Come, Firefly	B	112	Loud and soft contrast
Daffodils	G	120	Repeated notes and scalewise progression
The Firefly	G	123	Scalewise progression — similar pattern

Song Material	Text*	Page	Music Application
Mr. Mosquito	G	125	Scalewise progression — alternate sections
The tired Caterpillar	AB	159	Eighth and quarter notes — scalewise progression
Over in the Meadow	S	30	Dramatization — solo part
Sheep Shearing	S1	110	Dramatization

Recordings

Dance of the Mosquito from "Insects in Music" — Decca
Snowdrops — Tchaikowsky — Victor Album 4

UNIT The Universe Grade II — Manual S

Twinkle, Twinkle, Little Star	AB	35	Bells — repeated notes
I Think It's So	AB	36	Story of song
Sun Is Down	A	71	Slow and fast places
Silver Moon Boat	A	173	Like phrases
The Man in the Moon	G	107	Repeated notes, scalewise progression
Stars	G	108	Smooth singing
The Moon Cradle's Rocking	G	109	Rocking rhythm

UNIT Weather Grade II — Manual S

The Wind	B	98	Repeated phrases — action song
Seasons	B	94	Tonic chord — alternate sections
A Wonderful Man of Snow	B	104	Repeated phrases; dramatize
Hear the Rain	G	103	Repeated notes
Twinkle, Twinkle, Little Star	G	106	Singing syllables or numbers as a tool to sight singing
Autumn Leaves	G	112	Scalewise progression
Thunderstorm	AB	49	Repeated rhythm
Three Little Girls	F	76	Rests — singing game — humor
Snowflakes	F	90	Sweet soft singing — melody pattern
Jack-a-Needle	A	3	Phrases
Autumn	A	21	Descending skip
April Rain	A	142	Repeated eighth notes

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* Refer to page 99.

Song Material	Text*	Page	Music Application
Snowstorm	S	123	Rhythm — dance — echo part
Windy Day	S	130	Up and down
My Shadow	S1	97	Loud and soft

Recordings

1 album 2 lp recordings JO7p-0505-0508 — Audio Ed., Inc.
American Book Company
Elgar — Fountain Dance from Wand of Youth Suite No. 2
RCD Adventures in Music II

UNIT Numbers — Counting Grade II — Manual M* — Page 10

This Old Man	F	106	Scalewise progression action song
One, Two, Buckle My Shoe	G	40	Scale
One, Two, Three, Four	G	40	Scale
One Potato, Two Potatoes	G	41	Repeated notes — rising and falling
John Brown	G	42	Repeated rhythm
Here Is the Beehive	G	43	Action song
Counting Song	B	4	Repeated notes
One, Two, Three	A	111	Action
Jumping Rope	F	45	Rhythmic activities
One Little Brown Bird	S	37	Action
Elephant Song	S	79	Action
Telling Time	S	36	Rhythm

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* Refer to page 99.

CORRELATION SURVEY

GRADE III

Vermont Curriculum Guide*

L — Thinking and Writing

M — Mathematics

H — Health

S — Science

SS — Social Studies

Text Key

A — American Book Co., **Music for Young Americans Series**

AB — Allyn and Bacon Co., **This is Music Series**

B — Summy-Birchard Co., **Birchard Music Series**

F — Follett Pub. Co., **Together We Sing Series**

G — Ginn and Co., **Our Singing World Series**

S — Silver Burdett Co., **Music for Living Series**

S1 — Silver Burdett Co., **Music Your Own Series**

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* When the word, manual, is used it refers to a given Curriculum Guide.

UNIT Shelter — Grade III — Manual SS* — Page 6

Song Material	Text*	Page	Music Application
Building a House	A	69	Five measure phrase
The Igloo	AB	98	Dramatize
Home on the Range	F	10	Repeated phrases
My Mother's House	F	45	Changing time signatures
Little Eskimo	A	91	Repeated rhythm pattern — repeated notes
The Steam Shovel	F	37	Rhythmic pattern — eighth, quarter
Builders at Work			Repeated notes, Scalewise progressions
Carpenters			Three-phase song
How I Love My Home	F	128	Five tones — Play on black keys or bells

Recordings

"Build Me a House"

Children's Record Guild
100 Avenue of Americas
New York 13, N. Y.

UNIT Clothing — Grade III — Manual SS* — Page 6

Linen Clothes	B	93	Dotted Eighth and sixteenth — skipping rhythm
My Home's in Montana	B	105	Cowboy music, dotted quarter and eighth rhythm, tonic and subdominant chords
The Raincoat Song	F	114	Four-four time, study in quarter notes
The Tailor and the Mouse	F	109	Minor, repetition of identical phrases
Fashions in Footwear	F	157	Repeated phrase rhythmically
Fashions in Living	F	158	Speaking in rhythm of notes

Recordings

Forgotten Fairy Tales "Of a Tailor and a Bear"

Sound Book Press Society, Inc.
P.O. Box 222
Scarsdale, N. Y.

Films

Fun Around the World "Shoemaker's Dance"

(address as above)

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* Refer to page 105.

Song Material	Text	Page	Music Application
Sheep Shearing	SB	32	Tonic chords, use of bells at end of long phrases
Spinning Wheel	SB	92	Repeated notes, simple piano accompaniment by child
Needle's Eye	SB	91	Singing game
Learning to Knit	G	39	Tonic chord skips
Out Among the Fir Trees	G	151	Sight singing song
The Shepherdess	G	152	Repetition of phrases
Little Eskimo	A	91	Slurs and ties
Who Will Shoe Your Foot?	A	111	Good for rhythm study
Little Lamb	B	77	Tonic chord — children accompany on bells
The Green Dress	B	28	Repeated pattern
Old Folks At Home	G	65	Appreciation, story of Stephen Foster

Recordings

"The Little Shepherd" — Children's Suite — Debussy
Victor Listening Album Two

UNIT Food Grade III — Manual SS — Page 6

Five Fat Turkeys	B	123	Bright, light singing
The Farmer's Story	B	101	Sing to tell the story
Dairy Maids	B	64	Good for autoharp accompaniment and dramatization
The Jolly Miller	B	13	Singing game, repeated notes
The Windmill	B	83	Make windmills
Hot Cakes	B	62	Street song — India, repeated sixteenth notes, eight rests, octave skips
Maple Sugar Time	F	104	Scalewise progressions, reading song
Swing the Shining Sickle	F	50	Vocabulary — sharp, flat, natural — rote song
Choral Grace	F	43	Octave; scalewise progression with repeated notes
The Little Nut Tree	F	23	Rhythm — four/eighths and two quarters, use bells or autoharp
My Farm	F	117	Parallel phrases
Sweet Oranges	F	56	Flowing motion
Oh, How Lovely Cooks the Meat	SB	6	Four distinct phrases, melody bells

UNIT Food (cont.) Grade III — Manual SS — Page 6

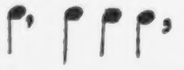
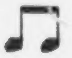
Song Material	Text	Page	Music Application
The Country Store	SB	100	Tonic chord and dominant chord skips; syncopation
Where Bread Comes From	SB	41	Dotted notes, compare length of phrases or correlate with art, dramatization
Haying Time	G	36	Scalewise progression, repeated, compare running and skipping rhythm
Helping Mother Bake a Cake	G	60	Sing syllables — repeated skips
Cherries Are Ripe	G	127	Folk song, repeated note figures
A Farmer Went to Market	G	140	Octave — repeated phrases AABA form
Can You Plant the Seeds?	AB	71	Tonic chord, dramatization
The Miller	A	95	Three four time — AABB form
Basketful of Nuts	F	36	Like phrases — canon style, scalewise progression, neighboring notes, repeated notes
The Miller Boy	SB	103	Phrases, singing game
Calling the Cows	SB	31	Yodeling song — octave jumps
Farmer's Prayer	SB	28	Minor key — uneven rhythm
Hold On	SB	80	Pioneer music, dramatic song, minor key tie
Can You Tell Me	SB	79	Dialogue song, similar phrases rhythmically, rhythm — 1, 2, 3
A Churning Lilt	SB	76	Repeated phrases and notes
Making Tortillas	SB	7	Rhythm instruments

Recordings

"Wheel barrow Motive" — Anderson — Victor Rhythm Album One

UNIT Transportation Grade III — Manual SS — Page 6

Over the River	A	74	Rote — appreciation
Some Day	A	120	Like phrases
Down the River	A	126	Strong accent
In a Supersonic Jet	A	124	Repeated phrases, effect of flat on note
On Wheels	A	152	Syllable singing, repeated phrases
Taking a Trip	A	96	Syncopation
Walking Alone	A	18	Slow walk rhythm

Song Material	Text	Page	Music Application
The Little Red Boat	A	28	Quarter rest, syllables by rote in parts, sight sing remainder
Goin' Down the River	S1	76	Three phrases
Covered Wagons	AB	8	Time signature is three-four, swinging rhythm — instruments
Old Brass Wagon	AB	13	Teach square dance calls
On the Bridge of Avignon	AB	107	Singing game, good to notate with children
The Happy Wanderer	AB	97	Marching Song
The Silver Rocket Ship	AB	96	Rote song
This Wide World	AB	92	Singing game, use letter names for reading
Train	G	160	Compare speed of four kinds of notes
Little Red Caboose	G	161	Eighth notes and halves, use of double ending
The Aeroplane	G	162	Rote for fun
Down the River	AB	82	Definite accent
The River	AB	83	Repeated rhythmic pattern
My Gondola	AB	110	Rote — folk song
Tingu Layo	AB	111	Calypso rhythm
My Boat	AB	112	Like phrases, stick accompaniment, Hawaiian rhythm
The Blacksmith	AB	131	Appreciation — Mozart minuet
At the Airport	F	161	 rhythm, natural sign ♮
My Old Dan	F	160	Compare speed of quarter and eighths, repeated patterns
Canoe Song	F	165	Minor round, syncopated rhythm
Over the River	F	48	Swinging rhythm
Trains	F	163	Learn double ending
Haul Away Joe	G	40	Sing syllables
Sailing	G	113	Rote Song
Trucks	G	158	Compare two rhythms
I Love to Hear the Train	G	159	Syllable singing song
Down at the Station	S1	133	Accellerando
Get on Board	A	122	Accents, Negro folk song
Money Makes the Mare Go	A	123	Sight singing, six tones
Planes	B	111	 rhythm, # on note within song
Sailor Lads	B	110	Use of sharp
Down at the Station	B	109	Round

UNIT Transportation (cont.) Grade III — Manual SS* — Page 6

Song Material	Text	Page	Music Application
Goodbye, Old Paint	B	104	Play F chord for accompaniment
My Home's in Montana	B	105	Similar rhythmic patterns
Riding in the Buggy, Miss Mary Jane	B	107	Sight singing

Recordings
Villa — Lobos
"Little Train of the Caipira"
RCA Adventures in Music III, Vol. 1
ABC Music Series — Am. Book Co.
BM3 — Side 3 — Travel

Films
Educational Record Sales
1. "Little Red Wagon"
2. "Songs from Singing Fun" (some travel)
3. "Chugging Freight Engine"

UNIT Communication Grade III — Manual SS — Page 6

Jungle Drums	A	30	Rhythm — like phrases — band work
The Postman	A	23	Sight singing
Hearing	A	170	Rote
Commercials	B	39	Make up original commercials using known tunes

Recordings
ABC Music Series
BM3 — Side 3 — Jungle Drum

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* Refer to page 105.

UNIT Living in Our Community Today

Grade III — Manual SS — Page 6

Song Material	Text	Page	Music Application
The Oil Station Man	G	52	Sight singing
Our Classroom	A	4	Note chord skips — rote
The Postman	A	23	Scalewise progression

Recordings

Educational Record Series
"Sing a Song of Home, Neighborhood and Community"

UNIT Animals and Food Grade III — Manual S — Page 59

Muskrat	A	12	Sixteenth notes; question —
Down in the Meadow	A	45	Pattern of phrases
The Cuckoo and the Donkey	B	60	Dominant, seventh and tonic chord skips; repeated notes
The Farm Yard	B	102	Dominant seventh skips cut time
Cat, Goat, Frog	B	12	Repeating notes
Ground Hog	B	71	Minor
Mister Rabbit	B	68	Tie, slur
The Mouse's Plight	B	79	Compare two eighth notes with a dotted eighth and a sixteenth
Noah's Ark	B	58	Tonic chord skips
Little Lamb	B	77	Repeated phrase
I Caught a Rabbit	S1	106	Solo and chorus
Mr. Raccoon	SB	86	Answer song with rhythm instruments
My White Mouse	SB	16	Melody bells — repeated phrase, skipping rhythm
Mr. Rabbitt	SB	17	Tonic chord — eighth notes that move to speed of running
The Frog	SB	87	Tonic chord, scalewise progression
There Sat a Little Ant	G	135	Neighboring tones, eighth notes and quarter rhythm
Buzz, buzz	G	133	Repeated dominant seventh intervals
Woodchuck Hill	G	141	Like phrases, scalewise progressions
Hop! O'er the Fields	G	144	Half and quarter notes, quarter rests
Who Will Come With Me?	G	128	Repeated notes

Song Material	Text	Page	Music Application
The Little Grey Squirrel	G	148	Reading song, tonic chord skips
My Old Hen	B	103	Tonic chord, similar phrases, dotted quarter and eighth notes
The Wise Old Owl	B	121	Bells, minor key, like phrases
The Contest	AB	76	Neighboring tones, skips
The Donkey	AB	79	Round, action song
Rabbitt in the Wood	AB	74	Notice key signatures, dominant seventh, hand action
Nutcracker and the Mouse King	AB	34	Story of Nutcracker Suite
Pied Piper of Hamelin	AB	43	Story and songs
Carnival of the Animals	AB	84	Story and songs
Dumplin's	S1	136	Calypso
The Ugly Duckling	G	182	Story and songs
The King's Breakfast	B	135	Story and songs
The Bremen Town Musicians	B	143	Story and songs

Recordings

"Of Br'er Rabbit" — MacDowell
Victor Listening Album III
ABC Music Series — American Book Co., BM-3 side 2 — animals
"Of a Tailor and a Bear"
Victor Listening, Primary grades, album II, side I
"Peter and the Wolf" Victor WY-386
Bartok "Bear Dance" form Hungarian Dances
RCA Adventures in Music III, Vol. 2
"The Alligator and the Coon" (Vol. 2)
Bowmar Orchestral Library
Vol. 1 — Sections from the "Carnival of the Animals"

Films

"Animal and Bird Songs" Educational Record Sales

Film Strips

Christmas Stories EBF
"The Nutcracker and the Mouse King"

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* Refer to page 105.

UNIT Aquarium **Grade III — Manual S — Page 65**

Song Material	Text	Page	Music Application
Tadpoles	G	146	Tonic chord skips, scalewise progression
My Zoo	B	66	Repeated notes, calypso rhythm

UNIT Day and Night **Grade III — Manual S — Page 63**

At Twilight	A	17	Longer phrases, like phrases
Gold and Silver	A	39	Dotted eighth and sixteenth rhythm
Sunset	A	38	Minor key
Song to the Sun	A	33	Eighth rests, like phrases
The Moon Ship	G	108	Neighboring tones, many flats
Evening Star	B	46	Story of Composer — Schumann
Stars	SB	106	Repeated notes, quarter, half and whole notes
Moon Cradle	SB	143	Repeating # sign
Moon's A-rising	A	64	Rhythm — accents
The Sky	A	57	Quarter rests, tonic chord skips, scalewise progressions
Morning Song	F	11	Rhythm pattern, tonic chord, scalewise progression
For the Beauty of the Earth	F	51	Repetition of phrases
Day and Night	F	168	Autoharp, combines major and minor key
Star I Love Best	F	169	Reading song, patterns
The End of the Day	A	56	Dotted half notes, three four time
Every Night	A		Whole note, tie
All Night, All Day	S1	159	ABA form
Little Sandman	S1	160	Brahms

UNIT Health **Grade III — Manual H — Pages 21 - 25.**

The Race	A	58	Steps and skips
Little Eskimo	A	91	Steps and skips
Linen Clothes	B	93	Skipping rhythm
Up Goes the Umbrella	G	109	Repeated pattern on dominant seventh skips
Fashions in Footwear	F	157	Two swings per measure

Song Material	Text*	Page	Music Application
The Raincoat Song	F	114	Clap accompaniment

Recordings

Bowmar Records
Folk Dances from Around the World
Album 4 — Shoemaker's Dance

UNIT Physical Education Grade III

Children Running	AB	122	Running
Cumberland Gap	AB	11	Walking — dance
Come Dance With Me	SB	4	Make own dance
Gallop	SB	6	Gallop rhythm
Mr. Rabbitt	SB	15	Hop rhythm
Jack, Can I Ride	SB	14	Trot
Where Bread Comes From	SB	41	Walk
Swing High	SB	11	Swinging rhythm or jump
Come Dance With Me	B	8	Dance — waltz
Down in Alabama	B	30	Dance
Fly Around, My Pretty Little Miss	B	17	Vary with rhythms
Marching to Pretoria	S1	10	Marching
The Miller Boy	SB	137	Singing game
Paw Paw Patch	F	15	Singing game
Dance With Me	F	20	Dance
Christmas Dance	F	64	Dance
Marching and Running	G	20	Rhythm
Running and Walking	G	20	Rhythm
Skipping and Galloping	G	21	Rhythm
Play Ball	F	133	Autoharp
Follow Me, Full of Glee	B	20	Rhythm, follow the leader
Four in a Boat	B	1	Singing game
Indian Guessing Game	B	98	Singing game
Shoo, Fly, Don't Bother Me	B	2	Dance
When We Run	B	51	Game using various rhythms
Yum-Pa-Pa	B	27	Singing game
The Stars and Stripes Forever	B	43	Story of composer and march music
Waltzing	A	178	Waltz

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* Refer to page 105.

Song Material	Text	Page	Music Application
Come, Dance	A	25	Rhythm game
Rhythm Activities	A	90	Notes denoting each type of rhythm
We Come A — Marching	G	27	March
Marching Song	G	164	March
Shoemaker Dance	G	42	Dance — rhythm pattern
Needle's Eye	G	45	Neighboring tones, scalewise progression
Skip to My Lou	G	44	Tonic chord, skip rhythm
Oats and Beans and Barley Grow	G	46	Patterns, singing game
Buoy, Buoy	G		Singing game
I See You	G	49	Singing game
King William	G	51	Singing game
A-hunting We Will Go	AB	124	Dance
Carousel	AB	109	
Come With Me	AB	47	
Dancing the Merengue	AB	114	
Down the River	AB	82	
Going to the Fair	AB	101	
The Igloo	AB	98	
Magic Feathers	AB	30	
Old Brass Wagon	AB	13	

Recordings

- Gounod, "Waltz" from "Ballet Music to Faust"
  - RCA Adventures in Music III, Vol. 1
- Educational Record Series
  - "Singing Games and Folk Dances" — Album III
- Educational Record Series
  - "Honor Your Partner Albums"
    - Album 7 — "Basic Rhythms"
      - Album 10 — "Party Games, Singing Games and Folk Dances"
        - Album 11 — "Marches"
- RCA Victor Record Library
  - Singing Games — primary
- The World of Folk Dances — Folk Dances for Fun
- Educational Record Series
  - "America's Favorite Marches"
  - "Fun With Rhythm"
  - "Folk Dances, Song Plays, Play Parties"
  - "Let's Dance"
  - "Rhythm is Fun"

Film Strips

- Great Composers — Sousa

UNIT Math Grade III — Manual M[*] — Page 15

Song Material	Text	Page	Music Application
Nineteen Birds	G	31	Read
One, Two, Three, Four	G	31	Scalewise Progression
Ten Green Bottles	G	32	Tonic chord, dotted eighth and a sixteenth note
Six Little Dogs	G	33	Tonic chord, rests
Ten Little Witches	B	122	Dominant skips
Five Fat Turkeys	B	123	Use of flat
The Zoo that Grew	B	78	Repeated notes
The Lamplighter	G	53	Tonic chord skips
Ten Little Danish Boys	SB	26	Sixteenth notes
The Elevator	A	43	Scalewise progression
Seven Joys of Christmas	A	82	Rhythm ♩♫♩ (original first-seventh)
Twelve Days of Christmas	F	70	Repeat marks

UNIT Reading Grade III

Farmyard Song	F	144	Short story of composer and song for Norway

Recordings

Songs and Dances for
"If I Were Going" — Margaret Irving
Row Peterson and Co.

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[*] Refer to page 105.

CORRELATION SURVEY

GRADE IV

Vermont Curriculum Guide*

L — Thinking and Writing

M — Mathematics

H — Health

S — Science

SS — Social Studies

Text Key

A — American Book Co., **"Music for Young America"** Series

F — Follett Publishing Co., **"Together We Sing"** Series

G — Ginn and Co., **"Our Singing World"** Series

S — Silver Burdett Co., **"Music for Living"** Series

AB — Allyn & Bacon Co., **"This Is Music"** Series

B — Summy Birchard Co., **"Birchard Music"** Series

S1 — Silver Burdett Co., **Making Music Your Own**

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* When the word, manual, is used it refers to a given Curriculum Guide.

Hot Wet Lands

Grade IV — Manual SS* — Page 7

Song Material	Text	Page	Music Application
Congo Valley			
Kee Chee	B	36	Congo Action Game
Congo Work Song	B	37	Foreign tonality
As the Sun Goes Down	B	66	Cut time
Morning Uncle	A	36	Interval of Tonic, dominant and sub-dominant chords
Marching to Prettoria	A	108	Two-two time
Cotton Needs a Picking	A	180	Key signature, syncopation, sub-dominant chord
The Magic Tom-Tom	S	77	Minor
Africa	S	78	rhythmic pattern
Jog Trot	S	78	African Rhythm
Paddling Song	AB	87	Unusual rhythm and tonality
The Camel	S1	84	Interesting rhythm patterns
Amazon Valley			
Pasquale	G	174	rests, dotted quarter and eighth notes
Cururu Frog	AB	64	Sixteenth notes
The Rivulet	F	60	Art song; good singing tone
Down the River	F	96	2 parts in thirds
Hot, Dry Lands			
The Camel Man	S	53	Minor rhythm
Rocking Camel Caravan	S	55	Unusual melodic pattern
The Caravan	B	92	Sight, rhythm instrument accompaniment
Australia			
Kookaburra	B	79	Round
	S	53	
Waltzing Matilda	S	54	Sing for story
Little Johnny England	AB	96	Rhythm band instruments

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* Refer to page 117.

Mountain Lands

Song Material	Text*	Page	Music Application
Norway			
My Aunt's Guitar	AB	70	Dominant seventh skips
The Codfish	AB	71	Intervals of a third
Tom Fiddler	AB	72	Octave, descant refrain
Come, Boys and Girls	G	57	Singing game
Peer Nelson, The Fisherman	F	12	Double ending
Norwegian May Song	F	66	Canon
Hiking Song	F	67	Marching song
The Northern Lights	F	70	minor — f and p
Recordings			
Peer Gynt Suite			
Norwegian Mountain Dance			
Switzerland			
Tell Me	AB	51	Sight singing
Spring Picnic in the Hills	AB	84	Repeated rhythm
The Jolly Switzer	AB	114	Rote with Chromatic tones
Up Yonder	G	161	Rote and Note
Swiss Song	B	46	Schubert
I Love the Mountains	B	61	Round on eighth and sixteenth notes
Walking Song	B	64	Yodeling
The Mountain Shepherd Boy	F	59	Repeated phrases
The Farmer Boy	F	82	Two sixteenths, D. S. al Fine
Recordings			
Overture to William Tell			

Temperate Lands

Song Material	Text*	Page	Music Application
France			
Deep Down in the Sea	S	96	Octave, compound time
Frere Jacques	AB	122	partner songs
I'd Like to Sing	AB	123	Canon
Market Day	B	21	Repeated phrases on dominant seventh chord
The Sleeping Miller	B	160	Dramatize
The Little Boat	B	162	Dominant seventh skip
Marching Song	B	163	Marching
By the Light of the Moon	A	20	Sight singing

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* Refer to page 117.

Song Material	Text*	Page	Music Application
Song of the Fishes	A	149	Rhythm of dotted quarter and eighth notes
Salad Greens	G	42	Sight singing
Bridge of Avignon	G	53	Singing game
Echo	G	165	Round
It's Fun	G	171	Sight singing
Shepherd's Tune	G	173	Repeated phrases
Bring Me My Flute	G	172	Sight singing
The Duke of Malbrough	F	97	D.S.
Juliette	S1	170	Polka

Recordings

Carnival of Animals (Saint Saens)

Mediterranean Lands

Greece

Jingling Bracelets	S	58	Unusual time signature
Grape Gathering	F	28	Chromatic tones, autoharp acc.
Simple Tunes On Flutes	(Greek Shepherds)		
Cretan Dance	S1	88	ABA

UNIT Living Things Grade IV — Manual S* — Pages 70 - 72

Animals

The Bee's a Busy Peddler	G	151	Scalewise progressions
The Squirrel	G	154	Syncopation, ties
Four Great Horses	G	156	Waltz
The Trout	B	48	Schubert appreciation
The Woodpecker	F	40	Tonic and dominant chord skips

Plants

White Coral Bells	B	1	Round, dominant and dominant seventh
	F	106	
Spring Round	B	29	Round
Over the Meadow	B	26	Descant
Little Man in the Woods	G	146	"Hansel and Gretel"
California Poppies	F	18	Repeat marks, chromatics
Bluebonnets of Texas	F	43	Similar phrases
Growing	F	155	Natural sign

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* Refer to page 117.

Song Material	Text	Page	Music Application
Singing Up the Corn	F	35	Change in time signature
Growing Power from the Sun	S	9	Use rhythm instruments to emphasize rhythms
For Beauty of the Earth	S1	3	Hymn

UNIT Earth and the Universe

Grade IV — Manual S

Song of the Moon	B	67	Two parts in thirds — autoharp accompaniment
Clouds	AB	139	Tonic chord skips — canon
Star Light, Star Bright	AB	141	Waltz, ties
Song of Autumn	AB	164	Minor, D.C., chromatic signs
October's Party	AB	165	Syncopation
Swedish Harvest	B	12	AB AB — CB form
Autumn	B	13	Minor
One Cold Frosty Morning	B	16	Transpose to some sharp keys.
At Sunset	B	22	AA BB form
Over the Meadow	B	26	Syncopation, descant
Now Is the Month of Maying	B	41	Typical English
Morning Is Come	B	62	Round built on a pattern
The Cuckoo	B	74	Action song
Rain	G	125	11: :11, tonic
Autumn's Here	G	132	dominant seventh, tonic
Winter Has Come	G	137	sight
Spring	G	143	Tonic, slur, tie
Spring Garden	G	147	two part
Come May	G	149	Mozart, sub dominant, tonic
Swimming Days Are Over	A	29	Dominant chord, dominant seventh
Changes	A	49	Minor, dotted eighth and sixteenth
Autumn Wind	A	50	Minor
Something Told the Wild Geese	A	58	two part
A Picnic	A	73	Round
The Spring Is Here	A	154	Canon
A Summer Evening	A	165	Canon
Rainy Day	A	92	Two part

UNIT Holidays **Grade IV — Manual L**

Song Material	Text	Page	Music Application
Pilgrims			
Thanksgiving Song	G	95	Compare rhythms in each group of two measures.
Thanksgiving Day	G	96	Rhythm of dotted quarter and an eighth
We Thank Thee	B	126	Sub dominant chord, two part round
Thanksgiving Hymn	B	127	Dotted quarter and eighth rhythm repeated.
Columbus			
The Venturesome Three	A	30	Sing for the story
Washington			
Washington The Great	A	102	Student accompanying with tonic and dominant seventh chords
Lincoln			
Old Abe Lincoln	A	103	Syncopated rhythm

UNIT Math (Telling Time) **Grade IV — Manual M**

Cuckoo Clock	F	162	Rote song with instrumental accompaniment
Grandfather's Clock	S	140	Rote to note. Distribution of notes in measure.

UNIT Reading **Grade IV**

Singing Wheels (Pioneer Life)			
Old Dan Tucker	B	10	
	G	80	Tie, repeat marks
Arkansas Traveler	G	78	Story, solo singing
	F	76	
	B	10	Tonic chord
The Young Blacksmith	F	86	Tonic and dominant seventh chords
Giddap Old Dobbin	F	92	Partner song, D.S.
Johnny Appleseed	F	94	Tonic chord, sight singing
The Mill Wheel	B	39	Four part round, sixteenth notes
The Mill Wheel	F	117	
	S	4	Sight singing, rhythm
The Blacksmith	S	29	Mozart appreciation
Maple Sweet	S	160	Accent, hold, eighth rest
Click Go the Shears	B	78	Compare two eighths and a dotted eighth and a sixteenth
Where Go the Boats	B	104	Two parts in thirds

Recordings

The Harmonious Blacksmith

CORRELATION SURVEY

GRADE V

Vermont Curriculum Guide*

L — Thinking and Writing
M — Mathematics
H — Health
S — Science
SS — Social Studies

Text Key

A — American Book Co., **Music for Young Americans Series**
AB — Allyn & Bacon Co., **This is Music Series**
B — Summy-Birchard Co., **Birchard Music Series**
F — Follett Publishing Co., **Together We Sing Series**
G — Ginn & Co., **Our Singing World Series**
S — Silver Burdett Co., **Music for Living Series**
S1 — Silver Burdett Co., **Making Music Your Own Series**

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UNIT U. S. Grade V — Manual SS — Page 8

Song Material	Text	Page	Music Application
Boston Tea Party	B	30	Enunciation of words
Chester	B	32	Music History, Billings, 1778
Erie Canal	B	70	Dotted quarter notes preceded by eighths
Hawaiian Legend	B	103	Eighth notes, five phrase melody
In Good Old Colony Time	B	29	Parallel thirds. Rests.
Home on the Range	B	77	Cowboy Song
Louisiana Lullaby	B	51	Dominant seventh skips
Sourwood Mountain	B	41	Dotted eighths and sixteenths
Texas Star	B	43	Eighth notes, repeated phrases
Traveler's Song	B	54	Compound time, accent
O Susanna	B	51	Stephen Foster
Captain Jinks	B	72	Singing game
Green Grow the Lilacs	B	78	Melody and descant
Dixie	B	80	Scalewise progression on sixteenth notes
This Land is Your Land	S1	2	Chromatic tones
A-Roving	AB	19	Solo and chorus song
Song of the Ghost Dance	AB	20	Girls, boys alternate
The Human Carol	AB	21	Sight singing song
Ring the Banjo	AB	91	Stephen Foster appreciation
Camptown Races	AB	92	Use children for accompanists.
Golden Slippers	AB	96	Built on pattern
Dixie	AB	110	Tune pattern; scalewise progression
Battle Hymn of the Republic	AB	112	Dotted eighth and sixteenth rhythm
Roll on, Wagons	AB	115	Percussion Instruments
The Sioux Indians	AB	117	Minor Scale
Captain Jinks	AB	121	Singing game
Red River Valley	AB	123	Dancing Game
Wait For the Wagon	AB	125	Happy, bright singing
Sweet Betsy from Pike	AB	126	Percussion instruments, accent
Clementine	AB	125	Percussion instruments; dotted quarter notes

Recordings

- Chester
- Hawaiian Legend
- Captain Jinks
- Green Grow the Lilacs

Song Material	Text	Page	Music Application
Sailing for San Francisco	AB	128	Built on a pattern
Whoopee Ti - Yi - Yo	AB	133	Repetition of phrases
Down the Ohio	S1	8	Compound Time
Blow the Man Down	S1	10	Sea Shantey
Dogie Song	S1	12	Uneven division of eighths in compound time.
Ezekiel Saw the Wheel	S1	20	Parallel thirds
Aloha Oe	AB	158	Autoharp, 2-part refrain, Hawaiian
Happy Are They	F	130	Round; compound time
Ida Marina	F	121	Dominant seventh chord, marching song
Marianina	F	124	Unusual phrases
Katrina's Wedding	F	112	2 parts; waltz rhythms, good accent
St. Patrick's Day	F	132	Compound time
Git Along, Little Dogies	F	151	Compound time; clap rhythmic pattern
Boston, Come-All-Ye	F	142	Starting a third part
Loch Lomond	F	144	Dotted eighths and sixteenths, rote
Ode to America	F	106	Parallel phrases, ritardando, rote
Black Sheep	S1	42	Uneven division of beat
Go Tell It on the Mountain	S1	80	Spiritual
Shenandoah	S1	121	Tie and slur
Battle Hymn of the Republic	S1	136	Descant
Alaska's Flag	F	100	Rote
Bluebonnets of Texas	F	90	Descant, good swing
Roll On, Columbia	F	102	Descant, rote
Song of the West	F	83	Descant, accent, sight singing
Clementine	F	27	Two-part, repeated rhythmic pattern
Oh, Susanna!	F	62	Compare two eighths with dotted eighth and sixteenth
Shenandoah	F	159	Two parts, sing for story
Chiapanecas	F	92	Two-part song. Use of chromatics, accent.
Kohala's Breeze	F	94	Appreciation
The Oregon Grape	F	85	Compound measure, scalewise progression
Canoe Song	F	17	Minor — Round
Goin' To Boston	F	95	Chromatics, accent.
Captain Jinks	F	98	Compound measure, singing game.
La Fiesta	F	96	Two-part, gay, bright.

Song Material	Text*	Page	Music Application
Let's Keep America Beautiful	F	84	Dotted 8th and 16th notes — accent
Jolly Wee Miner Men	F	156	Intervals of thirds and sixths, accent
Dark-eyed Lad Columbus	A	33	Repeat sign, quarter before half note
Sourwood Mountain	A	7	Dotted 8ths and 16ths, divide boys and girls
Brown-Eyed Mary	A	3	Eighth notes, compound time
Whoopee Ti Yi Yo	A	4	6-8 time, accent
Buffalo Girls	A	44	8th and 16th notes, accent, singing game.
Nebraska Boys	A	90	Two parts; girls; boys, repeated pattern
Down in Alabami	A	107	Key of G; 4/4 time, patterns
John Henry	A	112	Echo effect
Brave Sailors	A	110	Key of G; history
I've Been Working on the Railroad	A	123	Dotted quarter notes and dotted eighths
Yankee Doodle	A	139	Patriotic, Key of A
Hawaiian Night	A	170	Repeat sign, mood
When Johnny Comes	A	171	Accent, spirit
Plymouth Town	A	172	Chantey
Texas, Our Texas	G	215	Rests and repeat signs; use of bells. Rhythm
Polly Wolly Doodle	F	30	Beginning two-part singing.
Two Thousand Miles to Go	F	16	Review of 2/4 time, accent.
Sing for the Wide Fields	F	19	Key Signature review; tie, crescendo
Meadowlands	F	20	Key signature; letter names of lines and spaces
Awake, You Lazy Sleepers	F	14	Review Tonic Chord
Deaf Woman's Courtship	F	41	Review dominant seventh, f and p.
Freedom	F	10	Sub dominant chord; for good firm tone
Dinah	F	26	Descant, skipping rhythm
Sourwood Mountain	F	44	Dotted eighths and sixteenths

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* Refer to page 123.

Song Material	Text	Page	Music Application
There Was A Young Lady	F	29	Fast reading, clear diction
Soldier	F	49	Fast reading; D.S. al fine, alternate sections
Day is Dying	F	36	Chromatic; thirds and sixths; firm tone
Cindy	F	63	Chromatics; light, gay singing
Spanish Guitar	F	32	Descant; bell accompaniment
Good Night, Ladies	F	35	Two parts; good for harmony
Trampin	F	71	Two parts; rhythmic patterns
Red Iron Ore	AB	139	Minor scale, neighboring and repeated tones
Outer Space	AB	161	Fun, good sight singing song
On the Mountain	AB	169	Repeated phrases, sight singing song
My Sweetheart's the Mule	F	154	Chromatic intervals; dotted quarters and eighths
Song of the Breezes	G	145	Two-part waltz
Harvest Fun	G	150	Dotted quarters and eighth notes cut time
The Skaters	G	154	Slur and D.C. al fine; waltz
Spring Has Come	G	159	Descant, yodeling

Recordings

"Tales from the Vienna Woods" (Straus)

"The Skater's Waltz" (Waldteufel)

UNIT **Grade V — Manual S — Pages 83 - 85**

Song Material	Text	Page	Music Application
The Bird Song	AB	31	Minor scale
The Birdkeeper	AB	45	Bells — appreciation lesson on Mozart
Old Rosin, the Bear	AB	30	Note patterns, tonic chord skips
The Lone Star Trail	AB	136	Descant, partner song
Football Song	F	135	Two parts; comparing major and minor
The Herdsman	F	119	Two parts; scalewise progression; sight singing
Crystal Day	F	139	Built on patterns
In the King's Garden	F	118	Unison; similarity in phrases
Bendemeer's Stream	F	133	Chromatic intervals; repeat marks
What Does Echo Say	F	111	Canon
The Tiller	F	105	Dotted quarters and eighths — appreciation of thought
Sailing at High Tide	F	140	Singing game
Song of the Cuckoo	G	161	Rests, thirds, and sixths. Parallel motion

UNIT **Health and Nature**

Whipporwill Song	F	47	Two parts — Time problems — descant
Frog Music	F	22	Canon — scalewise progression
This Loveliness	F	64	Canon, lovely tone
Harvest	F	109	Thanksgiving — appreciation
Snug 'Neath the Fir	F	108	Two-part — dotted eighth and sixteenth rhythm
Lovely Evening	F	25	Round, review slur
Birds' Courting Song	F	143	New England Folk Song; ties
Morning Song	F	15	Review **hold**; ritardando, accellerando, fermata
Cuckoo Fallera	F	115	Compound time, chromatics, light singing
Come, Let Us Be Joyful	F	110	Compound time, thirds, dance
Fireflies	F	176	Chromatics; independent parts
Land of the Silver Bird	F	170	2/2 time signature, independent parts; atmosphere
Serenade	F	167	3/8 time signature; parallel thirds; accent
The Wakeful Brook	F	120	Tie and Slur, flowing melody

Song Material	Text	Page	Music Application
Round of Seasons	S1	144	Hungarian Folk songs used by Brahms.
Spring Has Come	S1	145	
Spring Song	S1	190	Melody with descant.
Roll On, Columbia	S1	158	Woody Guthrie.
Stars of Heaven	S1	169	Parallel thirds, Melody instruments
Spring Comes In	S1	200	Descant.
October	A	15	Phrases, syncopation
Autumn Rain	A	17	Round — Use of # placed before a note
Autumn Wind	A	18	Dotted quarter notes and eighth notes; minor
Weather	A	19	Round
Autumn Bonfire	A	27	Scalewise progression; sight singing
Harvest Song	A	25	Tonal patterns on tonic chord
In the Fields	A	29	Dotted eighth and sixteenth notes
Butterfly	A	12	Canon, octave skips
Music Everywhere	A	1	Rests; comparison of skips
Evening at Camp	A	119	Key of G; 4/4 time; chromatic progressions
Forest Branches	A	135	Russian Folk Song; two parts; rhythm of sixteenths
Cheer Up	A	141	Two-part — independent singing
Maple Sugar Time	A	177	A♭; 6/8 time; compound time study
Bluebird	A	179	Dotted quarter notes and dotted eighths
Canoeing	A	192	Eighth notes, smooth phrases
The Wild Bird	A	195	Dotted eighth notes and sixteenths; repeated patterns
For the Beauty of the Earth	B	156	Appreciation of hymn
Hiking Song	B	1	Eighth notes, spirit, accent
The Happy Shepherds	B	7	Descant, eighth notes against quarters
On the Shore	B	123	Parallel thirds
Spring	B	136	Mozart appreciation, two parts
Starlight	B	148	Victor Herbert; appreciation
Sweet the Evening Air	B	14	Canon, minor
Whither?	B	142	Schubert appreciation

Recordings

Autumn Rain
Autumn Wind

Song Material	**Text***	**Page**	**Music Application**
The Woodman, etc.	B	13	Repeat marks, parallel thirds
The Garden	B	12	Tie; rest; repetition of phrases
Recordings			
"Moment Musicale No. 3" (Schubert)			

UNIT Mathematics Grade V — Manual M*

Rap! Clap! Snap!	A	174	Repeat sign — study in rhythm
Golden Harp	A	6	Discuss distribution of notes to each beat —
Sing a Little Hoedown	A	26	Clap the varying rhythms.
Old Dan Tucker	AB	94	Clap rhythm pattern in chorus
The Farmer Comes to Town	AB	132	Skipping rhythm — dotted eighth and sixteenth
The Four Weavers	F	12[illegible]	Compound time, double ending, repeated pattern
Arithmetic Song	G	26	Two-part song. Compare eighths & sixteenths as to rhythm. Correlate an eighth note with fraction, also sixteenths. Four sixteenth notes equal two eighth notes equal one quarter note

UNIT Language Grade V — Manual L

Sweet and Low	A	176	2-part — rolling rhythm
Sing Praise	A	183	2-part — feeling for harmony'
Hymn of Thanks	A	197	Beethoven; two parts
Spelling	A	22	Use of bells or flutes
Lord Is My Shepherd	F	184	2-part; melody with descant
Children's Prayer	F	183	2-part; chromatics, appreciation
The Swing	F	178	2-part chromatic tones; compound time
At the Gate of Heaven	F	168	2-part; development of good tone
Recordings			
Prayer from "Hansel and Gretel" by Humperdinck			
"Finlandia" by Sibelius			

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* Refer to page 123.

CORRELATION SURVEY

GRADE VI

Vermont Curriculum Guide*

L — Thinking and Writing

M — Mathematics

H — Health

S — Science

SS — Social Studies

Text Key

A — American Book Co., Music for Young Americans Series

AB — Allyn & Bacon Co., This is Music Series

B — Summy-Birchard Co., Birchard Music Series

F — Follett Publishing Co., Together We Sing Series

G — Ginn and Co., Our Singing World Series

S — Silver Burdett Co., Music For Living Series

S1 — Silver Burdett Co., Making Music Your Own Series

VS — Vermont Sings

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* When the word, manual, is used it refers to a given Curriculum Guide.

UNIT Vermont Grade VI — Manual SS* — Page 8

Song Material	Text*	Page	Music Application
An Ocean Trip	A	122	Minor
Hail Vermont	VS**	1	State Song
Champlain	VS**	3	Lake Champlain
Vermont Farmer's Song	VS**	7	Sing for the story.
Derby Ram	VS**	9	Sing for the story.
	F	103	Sing for the story
Maple Sweet	VS**	10	
The Tune the Old Cow Died On	VS	12	Story
Ploughing Song	VS	17	Cut time
Young Charlotte	VS	50	Doubly dotted note
Jolly Old Roger	VS	54	Story

From the book, **Vermont Sings

UNIT Canada Grade VI — Manual SS* — Pages 8 - 9, 85 - 100

Boule's Ball	B	79	Skipping rhythm; autoharp accompaniment'
La Cuisiniere	B	81	3/8 time
Land of the Silver Birch	B	84	Two-part singing. Recognition of like and unlike phrases
Alouette	A	102	Action song — Use of French words Review skipping rhythm
Jolly Wee Miner Men	A	86	Two-part singing — vigorous
Shanty Man's Life	AB	116	Use of Minor scales
O Canada!	AB	117	Observation of chromatic intervals
She's Like the Swallow	AB	118	Unusual time — 6/4; rests, dotted rest
Jack Was Every Inch a Sailor	AB	119	Unison song — March tempo — for fun — good for boys
Fair Damozel	G	37	Singing game — act out to singing (There's a recording to this song, too.)
Alouette (repeat)	S Teacher's Book	59	For fun and sound of an octave from D to D

Recordings

Boule's Ball	B
Invitation to the Dance	G

(Correlates with **Fair Damozel**)

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* Refer to page 131.

Song Material	Text*	Page	Music Application
Donkey Riding	S	93	Comparison of phrases — repeated motives — Review of scalewise movement
Youpe! Youpe! Sur la Riviere	S	92	Scalewise progression — change of meter. Unusual time signatures — two four, six eight, nine eight
Donkey Riding	F	14	Use beginning of three-part singing — comparison of phrases for similarity
Maple Leaf Forever	F	12	Two-part singing — Background of history in words of song — Repetition of melody
Men of the Royal Mounted	F	16	Use of chromatic tones — march rhythm with dotted eighth notes, syncopation and accent marks

UNIT Latin America Grade VI — Manual SS — Page 8 - 9

Banana Boat Loaders	S	99	Action song — clapping hands with rhythm — syncopation
Buy a Dozen	S	158	Review note and rest values. Syncopation. Practice good speech — special attention to work coming just before and after rests
Chiapanecas	S	176	Folk dance (directions given) or action song (clap hands)
Cielito Lindo	S	51	Use with rhythm instrument as drum — tie.
Fiesta Days	S	174	To emphasize both effect and structure of minor mode. Review of natural sign. Mexican rhythm
Four Cornfields	S	112	A study of rhythm — a waltz song. two-part singing — ties
The Highlands	S	7	Alternating parts — alto and soprano voices
Peanut Vendor	S	148	Good example of syncopation — meaning of coda — solo parts

Recordings

Jamaican Folk Songs — Folkway Records
(with Banana Boat Song)

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* Refer to page 131.

The Puppet	S	159	Minor key — used here in gay song
Song of the Pampas	S	106	Folk Dance — Instructions given with song
Tortillas	S	150	Two-part singing — Rhythmic accompaniment
Tutu Maramba	S	188	Alternation between G minor and G major — Use of natural and sharp signs
The Unhappy Owl	S	32	Use of sequences — (repetition of a phrase, each time shift-down one tone lower) Two-part singing
In the Plaza	G	7	Change in measure signature Two-part singing in thirds
The Gay Caballero	G	43	Unison singing — Repetition of phrases — Autoharp accompaniment. Compare rhythm of similar phrases.
Song of Mexico	G	53	Observation of ties connecting one measure with another. Use of triplets. Boys and girls separately
Carmen, Carmela	G	62	Use of triplets — review sixteenth rests
Buy My Tortillas	G	81	Three-part singing — (easy one to start 3-part singing)
From Far Away	G	146	Christmas carol — to help with understanding of Latin-American Christmas Two-part singing
Morning Song	G	162	Scalewise progression — aubade versus serenade
Mighty Sun	G	163	Unusual time — 2/8
The Wind	G	169	Third part singing syllables for chording effect
Rio — Rio	B	128	Two-part singing, use of crescendo, diminuendo — Review of signs.
Cielito Lindo	B	122	Use of ties connecting measures, Rhythm accompaniment
Fiesta Day	AB	106	Two-part singing — Repetition of phrases
Sambalele	AB	107	Use of rhythm instruments for native rhythms
Rosemary	AB	112, 113	Review 1st and 2nd endings, repeat signs, holds. Rhythm accompaniment

Song Material	Text	Page	Music Application
Chiapanecas	AB	110, 111	Action song — clap hands — Folk dance — rhythm instruments
Star of Brilliance	AB	114	Two-part singing — parallel thirds
The Band Concert	A	161	Two-part singing — Appreciation, arrangement by Villa Lobos
The Parrot	A	18	Canon-like singing
Buy a Tamale	A	20	Rhythm accompaniment — action song, clapping hands
Mountain Climbers	A	42	Unison song — use of minor key, scalewise progression
La Raspa	A	53	Folk Dance — Mexican Hat Dance steps
Fiesta	A	176	Folk Dance (instructions given with song.)
Down By The River	A	15	Rhythm activity — accompaniment drums, clapping, calypso rhythm
The Lonely Cowboy	F	173	Use of melodic sequence — descending
The Cat	F	168	Recognizing syncopation — use of 1st and 2nd ending — holds
Poll Perica	F	177	Recognizing harmonies — tonic and dominant
Sambalele	F	169	Use of recognition — repetition of phrases
River, River	F	170	Two-part singing — rising sequence of melody
The Tortilla Vendor	F	171	Two-part singing — use of parallel phrases
Trees	F	174	Two-part singing — drum occompaniment 6/8 time with six pulses per measure
Cielito Lindo	F	164	Two-part singing — syncopated rhythm — use of ties
La Cucaracha	F	162	Three-part singing — helping hear harmonies — change from tonic to dominant harmony
La Raspa	F	165	Two-part singing — syncopation clapping of hands — action song by using **Mexican Hat Dance**
Nina Chiquito	F	176	Use of chromatic patterns
Recordings			
Spanish Serenade — Bizet (with Gay Caballero)			Victor Rhythm — Album six
Bachianas Brasileiras No. 5			Lilla Lobos (Appreciation)

UNIT Trees and Shrubs Grade VI — Manual S* — Page 110

Song Material	Text*	Page	Music Application
The Willow Trees	AB	182, 183	Recognition and repetition of phrases
Green Grow the Lilacs	AB	102	Unison with descant, accidentals, autoharp
Now All the Woods are Waking	AB	10	Canon — may be sung up to eight parts
Olive Trees are Standing	AB	216	Solo or solo group with chant sung by remainder of group — Review of note values
The Linden Tree	A	164	Appreciation, Schubert — Three part singing
The Lumberjack's Song	A	111	Repetition of phrases — Unison singing. American Folk Song
Maple Sugar Time	A	128	Vermont Folk Tune — 2-part singing
Among the Pines	B	76	Repetition of phrases — change of tempo from 4/4 to 3/4
The Ash Grove	B	16	Unison song with descant
The Birch Tree	B	52	Unison song — sight reading song Tschaikowsky
A Chant Out of Doors	B	86	Unusual time signature — 5/2 — Alternate reading and singing stanzas
Land of the Silver Birch	B	84	Minor key — two-part singing
Loveliest of Trees	G	193	Correlation with poet Housman — Review triplet, dotted quarter dotted eighth
The Papaya Tree	G	176	Three-part singing — good lower part
Picking Apples	G	182	Two-part singing — repetition of chromatic tone in one measure — Unusual phrase lengths
Thou Lovely Tree	G	175	Appreciation, Handel — Review ties, triplets, rests
The Tree in the Wood	G	177	For fun — singing a "cumulative" song
When the Chestnut Leaves Were Falling	G	9	Two-part singing — two parts made up entirely of consecutive thirds

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* Refer to page 131.

Song Material	Text	Page	Music Application
Woodland Song	G	178	Appreciation, Schubert — used with instrument — stringed
Timber -r -r!	S	91	Minor Key — swinging octaves
White Birch	S	54	D-minor key — use autoharp to show chords
Trees	F	174	Two-part singing — 6/8 time with six beats per measure; unusual
The Ash Grove	F	18	Two-part singing — example of regular song form AABA — descending melodic sequence

Recordings

German, Shepard's Dance from Henry VIII
(With the Ash Grove)
Tschaikowsky's Symphony
No. 4, Fourth Movement
Largo from Xerxes, Handel
(Use with Thou Lovely Trees)

UNIT I. Atmosphere, Weather, Climate

Grade VI — Manual S — Page 103 - 110

The Ash Grove	B	16	Descant — Start of part singing Review — repeat signs
Autumn Days	B	3	Reviewing 2-part singing in thirds
Avalanche	B	37	3-part singing — phrase repetition with changing harmony
A Chant Out of Doors	B	86	Unusual time signature 5/2 — Alternate singing and choral reading
Skies of Blue	B	85	Unison singing — change of time within song
Welcome Spring	B	10	Two-part singing with unevenly divided beats and chromatic tones
Winter Moods	B	43	Unison, two-part and three-part singing in minor — Review signs and symbols $<$ $>$, mp, mf, f
Signs of Weather	AB	100, 101	Understanding of canon
Summer is Icumen In	AB	52	Canon — a fifth group may be added to singing
Blow the Wind Southerly	AB	93	Use of Unison, two-part and three-part singing; D.C.
Autumn Is Here	A	28	Good two part singing song — Autoharp accompaniment

Song Material	Text	Page	Music Application
Herdsman's Song in Spring	AB	130, 131	Two and three part singing Review skipping rhythm and triplets — Chromatic tones
Hayride	A	21	Descant — Scalewise progression, descending and ascending C major scale, rhythm
Winter's Best for Me	A	78	Repetition of like phrases and chromatics
Let's Skate Today	A	80	Round (Lowell's poem — **The First Snowfall** given with this song
To Spring	A	121	Round
The Echo	S1	20	Round
Maple Sugar Time	A	128	Vermont folk tune — typical of spring in Vermont two-part singing and parallel motion
Walk Into Spring	A	192	Review of slur, dotted quarter, accidentals
On a Fine Summer Day	A	197	Three-part singing — March tempo — scalewise progression
The Autumn Fleet	G	181	An AA BB song — first melody repeated and then second melody is repeated.
The Gleaners	G	184	Unison song — minor key
Autumn Dreams	G	184	Appreciation, Beethoven, OP 83 two-part singing
Harvest Dance	G	185	Review D.S. al Fine, chromatic tones, rests — compound time
From the Distant Snowy Mountains	G	186	Unison, minor
Snowflakes Drift and Fall	G	187	Easy two-part song — Observe ties, rests, and chromatics
The Ice King	G	188	Minor song — unusual time signature, 3/8
The Feathery Snow	G	189	Three-part song; moving lower part
I Heard the Wild Geese Flying	G	192	Minor song — review ties, accidentals, dynamics
Song of the Skylark	G	192	Appreciation — Mendelssohn — Two-part song
May Song	G	195	Three-part song — Rhythm set by lowest part — lowest part very simple; good for boys

Song Material	Text	Page	Music Application
Fog	S	40	Appreciation and correlation of poet and composer
Harvest Hymn	S	69	Three-part singing — scalewise progression, solid harmony
Four Seasons	S	110	Correlation between words and music — phrases tell of seasons — unison song
June, Lovely June	S	120	Round
Spring Sends Her Greeting	S	160	A maypole dance — descant
Harvest Song	F	43	Repetition of phrases — descending melodic sequences
In Derry Vale	F	38	Three-part singing — repetition of phrases — review of "holds"
Spring Gladness	F	82	Round — accompaniment, using bells
The Trout	S1	54	Schubert Appreciation

UNIT The Solar System Grade VI — Manual S — Pages 115 - 118

Night Time	A	168	Minor key — A — Review rests, ties, three-part song, sustained tones
Star of Brilliance	AB	114	Two-part singing — Review eighths, sixteenths, dotted 1/4. Mexican
Evening Star	AB	136	Melody and descant — Review 6/8 time — Good duet for two girls
For the Beauty of the Earth	AB	36, 37	Review simple chording — Two-part singing — Descant or bells accompaniment
Zuni Sunrise Song	AB	8	Review of introduction, coda, echo — Drum accompaniment
O Mighty Sun	G	163	Unusual time signature — syncopation — drum accompaniment
Falling Star	S	28	Review of rests, tie, hold; good solo
Rocket Ship	S	139	Mention of composer, Hoagy Carmichael, melody based on chromatic scale

Song Material	Text	Page	Music Application
Inca Sun God	S	25	Unusual song composed by group of children — minor key — autoharp chording — shows close relationship of words and music — chant.
Zuni Sunrise Song	S	33	Three-part singing — Review hold, rest, dotted 1/2, 1/8ths — Echo
Song to the Sun	F	166	Review rests, repeat signs, 1st and 2nd endings, different kinds of notes (grace note) — chant

Recordings

Music of the American Indians of the Southwest
(Folkways Records)
Sunrise
(Grand Canyon Suite, Grofe)
How Brightly Shines the Morning Star
(Appreciation — Bach — Three part singing — Instrument accompaniment — string instrument) F 79

UNIT Language (Creative Writing — Special Days)
(Development of Writing Skill)
Grade VI — Manual L — Pages 51, 65

Columbus	A	40	Unison Singing — Use of minor keys, ties — sea chantey
Halloween Autumn Is Here	A	28	Two-part song — skipping rhythm
Thanksgiving	A	43	Two-part song — Melody changing from soprano to alto section and vice versa
Christmas — Foom! Foom! Foom!	A	71	Unison singing, change of meter in a measure from 3/4 to 4/4
To Washington and Lincoln	A	116	Unison singing — Use of dotted 1/8 and 1/4's — ties
Easter Lovely Appear	A	122	Two groups singing — second group repeating melody of first but at a lower pitch, from an oratorio
Christmas Westminster Carol	AB	207	Three-part song — scalewise progression — repeat signs — 1st and 2nd ending

Song Material	Text	Page	Music Application
Valentine's Day			
The Heron	B	12	Unison singing — accompaniment with bells, string instrument
Thanksgiving Prayer	F	182	Unison stanza, good for beginning three-part singing on coda
Easter			
Christ The Lord is Risen Today	F	188	Acquaintance with one of best known of Easter songs — Two-part singing — use of slur
Thanksgiving			
From Whose Abundant Stores	G	133	Composer appreciation — Hayden — illustration of oratorio — repetition of melody
Grape Harvest	S	122	Two-part singing — repetition of melody — meaning of 1st and 2nd ending — tambourine accompaniment